

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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28.B.

Exhibition of
Photographs
Process Work and
"Black and White."



CITY ART GALLERY,
LEEDS.

September 24th, 1895.



James A. Bony, Printer,
Albion Street, Leeds.



77.B.

Leeds: City Art Gallery.

for

List of Awards.

Section 2.—PHOTO-KERAMICS (ENAMELS AND POTTERY DECORATED BY MEANS OF PHOTOGRAPHY).

Silver Medal.—No. 472 (Series)... *Midland Photo-Keramic Co.*
Bronze Medal.—No. 475 (Series) ... *Morgan and Kidd*

Section 3.—PHOTOGRAPHS WHICH HAVE GAINED AWARDS AT OTHER EXHIBITIONS.

Silver Medal.—No. 496. "The Ghost Story" ... *Robert Terras*
No. 500. "Sunset in the Pool" ... *W. Thomas*
No. 504. "A Hampshire Home" ... *J. Kidson Taylor*

Section 4.—LANTERN SLIDES.

Bronze Medal.—No. 516. "Sunset on the Derwent" ... *W. T. Reeder*
No. 521. "Cloud Effect, Beeston Hill" ... *Morris May*
No. 508. "Durlston Head, Swanage" ... *Godfrey Bingley*
No. 509. "Seascape, Whitby" ... *J. H. Walker*

Section 5.—PHOTOGRAPHS.

Silver Medal.—No. 617. "Far from the joyous festival, she sits in
her own sequestered bower" ... *Shagor N. Bhedwar*
No. 626. "Rue Jerzual, Dinan" ... *T. M. Brownrigg*
No. 817. "Blowing up for Rain" ... *Charles Moss*
No. 847. "Portrait of a Lady" ... *J. Craig Annan*

Section 5 (continued).

- Bronze Medal.—No. 548. "The white gulls sweep on bended wing
across the tumbling sea" ... *Alex. Keighley*
No. 582. "South-East Corner of Priory Church,
Christchurch, Hants" ... *C. Court Cole*
No. 602. "O'er the sun's bright eye drew the vast
eyelid of an inky cloud" ... *R. S. Webster*
No. 609. "Autumn" ... *J. Kidson Taylor*
No. 635. "Bickleigh" ... *E. Cecil Hertslet*
No. 651. "Miss Laura Hansen" ... *Harold Baker*
No. 736. "N.E. Aisle, Ely Cathedral" ... *S. B. Bolas and Co.*
No. 845. "Winter Solitude" ... *W. Thomas*
No. 872. "A Welsh Home" ... *S. J. Barton*
No. 883. "Miss Ethel Herbert" ... *Robert Terras*
No. 893. "Early Morning, Richmond" ... *C. Job*

*Section 6.—PHOTO-MECHANICAL PROCESSES, INTAGLIO WORK, OR PHOTO
GRAVURE (LINE AND HALF-TONE).*

- Silver Medal.—No. 930. "On Lake Geneva" ... *Herbert Denison*
No. 931 to 937 (Series) ... *The Rembrandt Intaglio Printing Company*
No. 938, 939, 945 (Series) ... *The Autotype Company*
No. 951. Portraits after Raeburn ... *T. and R. Annan and Sons*

Section 7.—No Award.

Section 8.—HALF-TONE WORK (SURFACE PRINTING WITHOUT SCREEN).

- Bronze Medal.—No. 974. "Haymakers" ... *H. Graham Glen*

Section 9.—COLOUR PROCESSES OF VARIOUS KINDS.

- Bronze Medal.—No. 988 and Series ... *Heliochrome Company Ltd.*
No. 993 and Series ... *Hare and Co. Ltd.*

Leeds Photographic Society's Medals.

Section 4.—LANTERN SLIDES.

- Bronze Medal.—No. 508. "Durlston Head, Swanage, Dorset" *Godfrey Bingley*
No. 509. "Seascape, Whitby" *J. H. Walker*

Section 5.—PHOTOGRAPHS.

- Silver Medal.—No. 881. "Autumn" ... *W. J. Warren*
Bronze Medal.—No. 569. "Low Tide" ... *C. R. H. Pickard*
No. 606. "Meeting of the Waters, Bolton" *W. A. M. Brown*
No. 698. "Cloud Study, Whitby" ... *W. Denham*
No. 849. "The Matterhorn" ... *S. Rumball*



Reproduction by the American Museum of Natural History

Head of a Greek

From the picture by Caracci in the National Gallery

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Exhibition of

Photographs

Process Work and

Black and White.



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LEEDS.

September 24th. 1895.





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THE CITY ART GALLERY, LEEDS.

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PREFACE.

IT would be difficult to over-estimate the effect of the introduction and perfecting of the various Photographic methods of illustration on modern journalism and literature generally. Doubtless many will question the good purpose served by the major portion of the flood of illustrated papers and magazines that cover the railway bookstalls. The cheapness of Photo-mechanical reproductions removes the necessity for consideration as to whether the original possesses such merit as to be worth the outlay, a question which was of the utmost importance when reproduction meant the exercise of laborious care by talented artists; the cost now is so trifling compared with the enormous multiplication of the original, that we are flooded with illustrations that formerly would never have seen the light of day.

On the other hand, Photo-mechanical processes have been the means of making the general public acquainted with the work of masters in art which could have been brought to their notice in no other way.

The reproduction of the notable pictures of the year exhibited at the Royal Academy and other Exhibitions, in the magazines and illustrated papers, would be impossible at a price that would bring them within the reach of the majority by any but a Photo-mechanical process.

There is also another way in which we have benefited by cheapness in reproduction, apart from the art side of the question. The eye can, at a glance, gain a more complete knowledge of an incident or an object from a sketch or photograph than can be conveyed by hundreds of words, and the saving of time and space is of no slight importance under present conditions of life and

business. It is the same considerations which have led to the popularity of the lime-light lecture as a means both of education and amusement.

The extent to which Photography contributes to the production of all classes of illustrations is probably realised by few of the general public. In many pictures the results afford no indication of the use to which Photography has been put in the early stages of their production, and where indebtedness to Photography is apparent the appearance of the picture conveys to most people little more than the bare fact of such indebtedness.

It has therefore been considered that a brief outline of the various processes by which the illustrations which embellish this book are produced would be a fitting preface to the Catalogue of an Exhibition in which an attempt has been made to gather together examples of the most modern of Photo-mechanical processes, as well as drawings which have been expressly prepared for reproduction by those methods.

PHOTO-GRAVURE.

The process by which the Frontispiece (contributed by the Autotype Co. in some copies of the Catalogue, and by the Swan Electric Engraving Co. in others) is produced, depends upon the quality possessed by a film of gelatine, with which is incorporated a small percentage of bichromate of potassium and of ammonia, of becoming insoluble under the action of light.

The picture or object to be reproduced or portrayed is photographed by means of a camera, in the ordinary way. A positive print upon glass is obtained from the negative thus produced, and beneath this positive a film of bichromatised gelatine, supported on paper, is exposed to the action of light. The effect of this exposure is to render insoluble such parts of the film as the light has reached; the lighter parts of the picture thus become completely insoluble, while the darker parts, which have been protected from the action of the light by the positive, become more or less insoluble in proportion to the amount of light which the positive has allowed to pass through it.

This film is then softened in water and placed in contact with a polished plate of copper, which has previously been covered with a resinous dust, evenly spread over its surface and heated to make the dust adhere. The soluble gelatine can now be washed away in warm water, leaving only the insoluble portion of the film distributed over the plate in such a way as to form a fac-simile of the original negative, with this difference, that instead of the dark parts of the negative (which represent the light parts of the subject) consisting of increased depth of colour merely, the darker colour is now the result of the greater thickness, in that place, of the gelatine film, while the lighter portions or shadows are covered by a correspondingly thinner film of gelatine.

If the copper-plate, on the film becoming dry, be placed in an etching bath or mordant, the gelatine film will regulate the extent to which the copper will be etched or eaten away; the mordant will first penetrate the thinnest portion of the film, and afterwards its action will gradually spread through the thicker portions until the whole of the image has been etched.

On the film being removed, if the plate is examined, the image will be found to consist of minute cells, eaten into the copper to varying depths, corresponding to the light and shade of the picture, the shadows of the picture being represented by the deepest cells. The sole purpose of the resinous dust is to protect the copper at intervals, so that the cellular effect may be produced, as it is better adapted for holding the ink in printing than would be an even flat depression in the plate.

The plate is now finished, except for any slight retouching which may be found necessary, and may be printed in a copper-plate press in the same manner as an etching or engraving.

This process is without doubt the finest amongst Photo-mechanical processes, and is unequalled for the reproduction of paintings where the question of cost is secondary to that of quality.

The method of printing the plate is chiefly responsible for the costliness of the process, as the plate has to be inked by hand for each impression.

COLLOTYPE.

This process (by which the second illustration, contributed by Messrs. Waterlow & Sons Limited, is produced), like Photo-gravure depends on the insolubility of a bichromatised gelatine film where acted upon by light, but the property is made use of in a different manner. The process in many respects resembles lithography, the lithographic stone being replaced by a thick film of bichromatised gelatine, coated upon a slab of glass.

The gelatine-coated slab is exposed to light behind a negative, and is afterwards allowed to soak in water. Where light has acted upon the film it becomes insoluble, and will not absorb water, but where protected by the negative, water is readily absorbed, and such parts of the film will repel the greasy ink used in printing, while the completely insoluble portions will take up the ink from the inking roller in proportion to the degree of insolubility.

The gelatine film is kept moist during printing, which proceeds on a similar machine to that used in lithography.

The quality of illustration produced by the process is undoubtedly good, and ranks next in this respect to Photo-gravure.

PHOTO-LITHOGRAPHY.

This process (represented by the third illustration by Messrs. Carl Hentschel & Co.), is identical with ordinary lithography in the procedure subsequent to the transfer of the subject to the lithographic stone. The part played by photography is in the production of the image on the stone without the assistance of the skilled artist. It is best suited for the reproduction of line subjects, as distinguished from half-tone.

The drawing to be reproduced is photographed, and a negative produced. A piece of paper, coated with gelatine, sugar, and bichromate of potassium, is exposed to light behind the negative, and afterwards rubbed all over with lithographic ink. On immersing the paper with its gelatine film in water, the ink may be washed

away from the parts not rendered insoluble by light, but it will be retained in the lines representing the subject, and may be transferred to a stone, and printed from as in ordinary lithography.

TYPE-HIGH BLOCKS

OF LINE SUBJECTS FOR PRINTING WITH LETTERPRESS.

The class of illustration represented by the fourth illustration (by Messrs. Carl Hentschel & Co.) is altogether different in the method of production to the foregoing. In order that the block may be printed with type it is necessary that the surface to be printed from should stand in relief, as is the case with the outline of the letter in type.

Zinc is the metal usually employed, and its surface is coated with a varnish of bitumen or asphalt, dissolved in benzole. This varnish is rendered insoluble in the usual solvents wherever light has been allowed to act upon its surface.

The sensitive varnished plate is exposed to light behind a negative of the line drawing, and the still soluble bitumen is afterwards dissolved away, leaving varnish only on those parts of the zinc which correspond with the lines of the subject.

The unprotected parts of the zinc are then etched away by a mordant, until the lines stand in sufficiently high relief to yield a print in black lines on a white ground.

The zinc plate is prepared for printing in the ordinary letterpress machine by mounting on a wooden block to the usual height of type.

TYPE-HIGH BLOCKS

OF HALF-TONE SUBJECTS FOR PRINTING WITH LETTERPRESS.

The method of producing these blocks (illustrated by the portrait of His Worship the Mayor, by R. A. Bownas, Leeds) differs but little from that last described, except in the matter of the negative employed.

As we are now dealing with a half-tone process, instead of line, and as every portion of the printing surface receives the same

quantity of ink when printing, it will be seen that to obtain relative tones throughout the picture, the area of surface in the middle tones and high lights must be considerably less than in the deep shadows, otherwise we should have a black impression without gradation.

To accomplish this, when photographing the object to be illustrated, a glass screen, ruled by means of a diamond with lines in two directions, at a distance apart of from 90 to 150 lines to the inch, is placed in front of the sensitive plate, and the exposure made. The result will be a negative, the tones of which are broken up by cross lines varying in strength and character from the distinct fretwork of transparent lines in the shadows through gradual stages to the scarcely appreciable dot in the high lights.

On a zinc plate being printed and etched from this negative, as in the last process described, it will be found that the half-tone effect is produced by the fretwork reducing the area of the withholding surface in proportion to the lightness of the tone reproduced.

The zinc plate is mounted on wood in the same way as in line subjects, and may be printed with type.

TYPE-HIGH BLOCKS

OF LINE SUBJECTS, BY THE SWELLED GELATINE PROCESS.

In this process (represented by the sixth illustration by The Typographic Etching Company) a thick sheet of gelatine is rendered sensitive to light by soaking in a solution of potassium bichromate, and after being dried is exposed to light under a negative of a line drawing. Where in the clear lines of the subject the light has been able to reach the sensitive film, the gelatine becomes insoluble and incapable of absorbing water, and on the sheet being placed in cold water for some hours the still soluble gelatine (representing the white ground of the drawing) will swell to a considerable extent, while the lines, being incapable of absorbing water, remain at their original level, and thus the sheet forms a mould from which a cast of the subject may be made, having lines in relief.

The cast from the gelatine mould is made in Plaster of Paris, and from this a second cast is produced in a waxen composition, from which the actual printing block is made in an electrotyping bath.

COLOUR PROCESSES.

The principal Photo-mechanical methods used in producing illustrations in colours are Collotype, Photo-lithography, and Half-tone Zinc. The illustration given herewith (by Messrs. Knight and Forster, of Leeds) is produced by Photo-lithography.

As these processes have been already outlined, it will only be necessary to refer here to the modifications necessary to render them applicable to illustrations in colour, and these modifications being in each process incident only to the preparation of the negative, their description will apply equally in all three processes, except that only in the Half-tone Zinc process it is necessary to use the ruled screen.

For each colour to be used in the illustration a different negative is required, and the plate used in photographing the object is rendered especially sensitive to the colours which it is intended to be the means of producing in the print. This is accomplished by dyes applied to the plate, and by the use of coloured screens interposed between the lens and the plate.

The object is to produce a set of negatives, each one being impressed with that portion of the subject represented by a particular colour, and by that only. To accomplish this it is generally necessary to stop out certain portions of the subject which may appear in more than one negative, and otherwise to put in a certain amount of hand work. The negatives being satisfactory, a separate Printing Surface, Collotype Plate, Lithographic Stone, or Half-tone Block, as the case may be, is prepared from each negative, as before described.

These different printing surfaces are used one after the other until the whole range of colours is impressed upon the paper.

HERBERT DENISON.

SCHEDULE OF SECTIONS.

NORTH ROOM.

- Section I.* BLACK AND WHITE DRAWINGS SUITABLE FOR RE-PRODUCTION BY PHOTO-MECHANICAL PROCESSES.

EAST ROOM.

- Section I.* BLACK AND WHITE DRAWINGS (*continued*).
- Section II.* PHOTO-CERAMICS, ENAMELS, AND POTTERY DECORATED BY MEANS OF PHOTOGRAPHY.
- Section III.* PHOTOGRAPHS WHICH HAVE GAINED AWARDS AT OTHER EXHIBITIONS.
- Section IV.* LANTERN SLIDES.

SOUTH ROOM AND BALCONY AND STAIRCASE HALL.

- Section V.* PHOTOGRAPHS.

WEST ROOM.

- Section VI.* PHOTO-MECHANICAL PROCESSES, INTAGLIO WORK, or PHOTO-GRAVURE (LINE AND HALF-TONE).
- Section VII.* HALF-TONE WORK (SURFACE PRINTING WITH SCREEN).
- Section VIII.* HALF-TONE WORK (SURFACE PRINTING WITHOUT SCREEN).
- Section IX.* COLOUR PROCESSES OF VARIOUS KINDS.
- Section X.* LINE WORK (SURFACE PRINTING).



Photo of Hodder Bridge by J. H. Gaskell.

OLD HODDER BRIDGE, LANCASHIRE

Published by Messrs. L. & C. London



NORTH ROOM.

SECTION I.

Black and White Drawings.

Nos. 1 to 165 are contributed by Messrs. Virtue & Co.

			<i>£</i>	<i>s.</i>	<i>d.</i>
1	THE ROCKS AT WEST PANS, WITH VIEW OF ARTHUR'S SEAT IN THE DISTANCE	<i>A. W. Henley</i>	1	11	6
2	HADDINGTON ABBEY FROM THE SOUTH	"	1	10	0
3	NORTH BERWICK AND NORTH BERWICK LAW	"	2	2	0
4	HADDINGTON ABBEY: SOUTH SIDE OF CHOIR	"	1	10	0
5	THE BASS ROCK	"	1	11	6
6	TANTALION CASTLE	"	3	3	0
7	HADDINGTON ABBEY: CHOIR, LOOKING WEST	"	1	10	0
8	HADDINGTON ABBEY: TRANSEPT, LOOKING SOUTH	"	1	10	0
9	STAIRCASE OF SCOTTISH NATIONAL GALLERY, EDINBURGH	<i>T. Croneford Hamilton</i>	0	15	0
10	BERKELEY CASTLE: A NORMAN ARCH	<i>H. Railton</i>	1	10	0
11	NEWARK TOWER	<i>J. MacWhirter, R.A.</i>	10	10	0
12	BETTWS-Y-COED: THE SWALLOW WATERFALL	<i>H. C. White, P.R.C.A.</i>	2	2	0
13	BETTWS-Y-COED: PONT-Y-PAIR	"	2	2	0
14	BETTWS-Y-COED: THE FALLS OF THE CONWAY	<i>H. C. White, P.R.C.A.</i>	2	2	0
15	FOUR VIEWS OF GLOUCESTER	<i>Cecil Walton</i>	2	0	0
16	HEAD-PIECE: CHRIST'S HOSPITAL	<i>H. Railton</i>	0	15	0
17	BERKELEY CASTLE: KING EDWARD'S ROOM	"	1	10	0
18	BIRKET FOSTER'S STUDIO	<i>W. Foster</i>	2	10	0
19	CHRIST'S HOSPITAL: NEW CLOISTER FROM GARDEN	<i>H. Railton</i>	1	10	0

			<i>L.</i>	<i>s.</i>	<i>d.</i>
20	BERKELEY CASTLE: KING EDWARD'S DOORWAY	<i>H. Raitton</i>	1	10	0
21	THE ROYAL OAK; BOSCOBEL WOOD	<i>H. R. Bloomer</i>	1	10	0
22	"IVANHOE," ACT I., SCENE II.	<i>M. Greiffenhagen</i>	0	10	6
23	"IVANHOE": FRIAR TUCK	"	0	10	6
24	"IVANHOE": BRIAN	"	0	10	6
25	GLOUCESTER: THE PALACE YARD	<i>Cecil Walton</i>	0	15	0
26	LIVERPOOL ART CLUB: EXHIBITION ROOM	<i>W. H. Margetson</i>	1	5	0
27	ANIMAL STUDY: CAT	<i>G. D. Armour</i>	1	10	0
28	BIRMINGHAM LIBERAL CLUB	<i>W. H. Margetson</i>	1	5	0
29	MANCHESTER CONSERVATIVE CLUB	"	1	5	0
30	THE STORMING OF BANGALORE, MARCH, 1791	<i>Harry Payne</i>	1	10	0
31	DELHI: PREPARING TO BLOW UP THE CASHMERE GATE, 1857	<i>Harry Payne</i>	1	10	0
32	PRIVATE WASSALL, MOUNTED INFANTRY OF THE 80TH FOOT, RESCUING PRIVATE WESTWOOD (WOUNDED) BY SUPPORTING HIM ACROSS THE BUFFALO RIVER UNDER A HEAVY FIRE (ZULU WAR, 1879)	<i>Harry Payne</i>	1	10	0
33	THE 22ND REGIMENT AT MEANEE, 1842	"	1	10	0
34	SERGEANT MARSHALL, 10TH HUSSARS, CAPTURING A SPARE TROOP HORSE AND BRINGING IT TO A WOUNDED OFFICER AND ASSISTING HIM TO MOUNT, ALL THE WHILE UNDER A HEAVY FIRE (BATTLE OF EL TER, 1884)	<i>Harry Payne</i>	1	10	0
35	COLONEL REDVERS BULLER RESCUING CAPTAIN D'ARCY DURING THE ATTACK ON THE STRONGHOLD, INHLOBANE MOUNTAIN, MARCH, 1879	<i>Harry Payne</i>	1	10	0
36	SURGEON HARTLEY AT THE ATTACK ON MOROSI'S MOUNTAIN STRONGHOLD, JUNE 5TH, 1879, (BASUTO CAMPAIGN)	<i>Harry Payne</i>	1	10	0
37	CAPTAIN LEACH, R.E., COVERING THE RETREAT OF A WOUNDED OFFICER (LIEUTENANT BARCLAY), AT MAIDERAK, (AFGHAN WAR, 1879)	<i>Harry Payne</i>	1	10	0
38	LIEUTENANT HAMILTON, CORPS OF GUIDES, AT THE BATTLE OF FUTTEHABAD (AFGHAN WAR, 1879)	<i>Harry Payne</i>	1	10	0
39	"ONE DOWN, T'OTHER COME ON": CAPTAIN WILSON, AT EL TER, 1884	<i>Harry Payne</i>	1	10	0
40	ANIMAL STUDY: DOG AND KITTEN	<i>E. D. Armour</i>	1	1	0

NORTH ROOM.

15

			£	s.	d.
41	WATCH TOWER AND CANNON IN THE OLD BASTILLE	<i>E. J. Pavey</i>	0	10	6
42	BIRMINGHAM CONSERVATIVE CLUB ...	<i>W. H. Margetson</i>	1	5	0
43	LUG SAILING ON LOCH LINNHE ...	<i>W. G. Gillies</i>	2	2	0
44	MANCHESTER REFORM CLUB ...	<i>W. H. Margetson</i>	1	5	0
45	MANCHESTER ARTS CLUB ...	"	1	5	0
46	ISLE OF WIGHT: RYDE FROM THE SOLENT	<i>P. Robertson</i>	2	2	0
47	LIBRARY: LIVERPOOL CONSERVATIVE CLUB	<i>W. H. Margetson</i>	1	5	0
48	STAIRCASE: LORD LEYCESTER'S HOSPITAL, WARWICK	<i>C. O. Murray</i>	1	0	0
49	EDINBURGH FROM THE TOP OF SAMSON'S RIBS, SHOWING CASTLE, ST. LEONARD'S, AND SALISBURY CRAGS	<i>J. Kinnear</i>	3	3	0
50	HADLEY CHURCH ...	<i>H. E. Tidmarsh</i>	1	1	0
51	HORNSEY CHURCH ...	"	1	1	0
52	HARROW CHURCH ...	"	1	1	0
53	THE LANDSLIP... ..	<i>Percy Robertson</i>	1	11	6
54	LOOKING WESTWARD FROM ABOVE, ST. LAWRENCE	<i>Percy Lawrence</i>	1	11	6
55	TOTLAND BAY ...	<i>Percy Robertson</i>	2	2	0
56	DUNNOSE ...	"	2	2	0
57	THE FERRY, BEMBRIDGE ...	"	1	11	6
58	SANDOWN, FROM YARBRIDGE... ..	"	2	2	0
59	THE DOVER, ST. HELEN'S ...	"	2	2	0
60	FIRST GLIMPSE OF THE ISLAND ...	"	2	2	0
61	IN THE SHADOW OF THE BEACON, HIGH DOWN	"	1	11	6
62	FRESHWATER BAY ..	"	2	2	0
63	SHANKLIN CHINE ...	"	2	2	0
64	WINDY CORNER ...	"	1	11	6
65	SHANKLIN ...	"	2	2	0
66	VENTNOR, FROM THE PIER ...	"	2	2	0
67	YARMOUTH, FROM THE WEST ...	"	2	12	6
68	YARMOUTH, FROM THE SOLENT ...	"	2	2	0
69	FRESHWATER CHURCH, FROM THE YARE	"	2	2	0
70	EAST DENE, BONCHURCH ...	"	1	11	6
71	ST. HELEN'S CHURCH ...	"	2	2	0
72	BRADING ...	"	2	2	0

73	THE NEEDLES	<i>Percy Robertson</i>	2	2	0
74	GATEWAY TO CRICKET FIELD, WINCHESTER COLLEGE	<i>Percy Robertson</i>	1	1	0
75	THE GARDEN FRONT, HAMPTON COURT	"	1	1	0
76	WINDSOR CASTLE: THE LITTLE CLOISTERS	<i>W. Luker, Junr.</i>	1	10	0
77	CHAPEL ROYAL, WHITEHALL	"	1	10	0
78	FROM BLACKGANG TO THE NEEDLES	<i>Percy Robertson</i>	1	11	0
79	THE POND, BONCHURCH	"	2	2	0
80	ST. JAMES'S PALACE: THE CLOCK TOWER	<i>W. Luker, Junr.</i>	1	5	0
81	KENSINGTON PALACE: EAST SIDE SHOWING THE ROOM IN WHICH THE QUEEN WAS BORN	<i>W. Luker, Junr.</i>	1	5	0
82	WESTMINSTER HALL: CLOISTER OF ST. STEPHEN'S	<i>W. Luker, Junr.</i>	1	1	0
83	KENSINGTON PALACE: THE STAIRCASE	"	1	1	0
84	BUCKINGHAM PALACE FROM ST. JAMES'S PARK	"	2	2	0
85	INTERIOR OF WESTMINSTER HALL ...	"	2	2	0
86	WINDSOR CASTLE: THE GATEWAY ...	"	1	10	0
87	KENSINGTON PALACE: THE NURSERY WITH THE QUEEN'S TOYS	<i>W. Luker, Junr.</i>	1	1	0
88	KENSINGTON PALACE: ROOM WHERE QUEEN VICTORIA WAS BORN	<i>W. Luker, Junr.</i>	1	10	0
89	THE HORSE SHOE CLOISTERS, WINDSOR CASTLE	<i>W. Luker, Junr.</i>	1	10	0
90	ST. JAMES'S PALACE: THE GUARD CHAMBER	<i>W. Luker, Junr.</i>	1	10	0
91	THE CANON'S HOUSE, WINDSOR ...	"	1	11	6
92	ST. JAMES'S PALACE: QUEEN ANNE'S ROOM	"	1	1	0
93	BUCKINGHAM PALACE: THE THRONE ROOM	"	1	10	0
94	WESTMINSTER HALL: CRYPT OF ST. STEPHEN'S CHAPEL	<i>W. Luker, Junr.</i>	1	5	0
95	BUCKINGHAM PALACE: THE GRAND STAIRCASE	<i>W. Luker, Junr.</i>	1	1	0
96	WINDSOR FROM THE MEADOWS	"	1	11	6
97	BUCKINGHAM PALACE FROM THE GROUNDS	"	1	10	0
98	KENSINGTON PALACE: THE WEST FRONT	"	1	1	0
99	BUCKINGHAM PALACE: THE GRAND ENTRANCE FROM THE COURTYARD	<i>W. Luker, Junr.</i>	1	1	0
100	HARPENDEN: THE EDGE OF THE COMMON	<i>F. G. Kitton</i>	0	10	6

NORTH ROOM.

17

			£	s	d.
01	BASING HOUSE, RICKMANSWORTH, FORMERLY THE HOUSE OF WM. PENN... ..	<i>F. G. Kitton</i>	1	1	0
02	NORMAN ARCH IN WESTMINSTER HALL	<i>W. Luker, Junr.</i>	0	10	6
03	WESTMINSTER HALL—THE PAINTED CHAMBER: APART- MENT IN PALACE OF EDWARD THE CONFESSOR	<i>W. Luker, Junr.</i>	1	1	0
04	THE BULL, HARPENDEN	<i>F. G. Kitton</i>	0	10	6
05	PIGEONSWICK	" "	0	10	6
06	"BECKET": THE BLESSING	<i>W. H. Margetson</i>	1	11	6
07	"BECKET": O RAINBOW, STAY	" "	1	5	0
08	"BECKET": THE DEATH OF BECKET	" "	1	11	6
09	"BECKET": READING THE CUSTOMS	" "	2	2	0
10	"BECKET": AT MONTMERAIR: THE CURSE	" "	1	1	0
11	OLD HOUSES AT ELTHAM PALACE... ..	<i>A. Quinton</i>	1	1	0
12	DORKING FROM RICKETT'S HOLE	" "	0	15	0
13	HAMPTON COURT: OLD STATE BEDS	" "	1	1	0
14	HAMPTON COURT: WREN'S PORTICO	" "	1	1	0
15	CHILHAM CASTLE	" "	0	15	0
16	KIT'S COITY HOUSE	" "	0	15	0
17	ALFORD CASTLE	" "	0	15	0
18	HEADBOURNE WORTHY CHURCH: INN AT KINGSWORTHY; STRANGERS' HALL, WINCHESTER	<i>A. Quinton</i>	2	2	0
19	THE BLACK PRINCE'S WELL, HARBLEDOWN: THE CHEQUERS OF THE HOPE, CANTERBURY: SITE OF BECKET'S TOMB, CANTERBURY	<i>A. Quinton</i>	2	2	0
20	SITE OF BECKET'S SHRINE BEFORE THE BLACK PRINCE'S TOMB	<i>A. Quinton</i>	1	1	0
21	CORNER IN HALL, ELTHAM PALACE	" "	1	1	0
22	MANOR HOUSE, HOLLINGBOURNE	" "	0	15	0
23	ROOF OF STRANGERS' HALL, WINCHESTER; HOSPITAL OF ST. NICHOLAS, HAMBLEDOWN	<i>A. Quinton</i>	1	10	0
24	CASTLE CORNET, GUERNSEY: ENTRANCE	<i>J. A. Symington</i>	0	15	0
25	YACHTING ON THE CLYDE	<i>W. G. Gillies</i>	2	2	0
26	ST. CATHERINE'S FERRY; TOWN HALL, REIGATE; LENHAM	<i>A. Quinton</i>	2	2	0
27	CASTLE CORNET, GUERNSEY, CHANNEL ISLANDS	<i>J. A. Symington</i>	1	1	0
28	DUNSAPPEE LOCH	<i>J. Kinnear</i>	1	1	0

129	SALMON FISHING	<i>J. Edgar Mitchell</i>	2	2
130	ROPLEY CHURCH : CHAWTON HOUSE, NEAR ALTON ; BISHOP WILDERFORCE'S CROSS AT EVERSHERS ROUGH	<i>A. Quinton</i>	2	2
131	LOCH AT FITTLEWORTH	<i>G. C. Haité</i>	3	0
132	CRINAN	<i>W. G. Gillies</i>	1	10
133	THE CAT NICK	<i>J. Kinnear</i>	1	5
134	SAMSON'S RIBS FROM THE WEST	<i>J. Kinnear</i>	1	5
135	ARTHUR'S SEAT AND SALISBURY CRAGS, FROM THE BRAID HILLS	<i>J. Kinnear</i>	1	1
136	PULBOROUGH	<i>G. C. Haité</i>	3	0
137	HEADPIECE : ON THE AVON	<i>G. C. Haité</i>	2	0
138	ARTHUR'S SEAT, FROM THE BACK OF QUARRY IN THE HUNTER'S BOG	<i>J. Kinnear</i>	1	5
139	ARTHUR'S SEAT, FROM HAGGIS KNOWE	<i>J. Kinnear</i>	1	1
140	C. NAPIER HEMY IN HIS STUDIO	<i>Miss Freeman</i>	2	2
141	MILL AT HARDHAM	<i>G. C. Haité</i>	3	0
142	GRAVES OF SOLDIERS' PETS, EDINBURGH CASTLE	<i>J. Mitchell</i>	1	1
143	BURY CHURCH	<i>G. C. Haité</i>	3	0
144	A CORNER IN THE STUDIO (C. NAPIER HEMY'S)	<i>Miss Freeman</i>	1	1
145	MCLEAN'S CROSS, IONA	<i>W. G. Gillies</i>	2	2
146	LEDAIG : HOUSE OF THE BARD OF BENDERLOCK	<i>W. G. Gillies</i>	1	10
147	POSING THE MODEL	<i>Miss Freeman</i>	2	2
148	ARUNDEL, FROM THE RIVER	<i>G. C. Haité</i>	3	0
149	THE KYLES OF BUTE	<i>W. G. Gillies</i>	2	2
150	ST. ANTHONY'S CHAPEL	<i>J. Kinnear</i>	0	10
151	DUDDINGSTON LOCH	<i>J. Kinnear</i>	1	1
152	CHETHAM HOSPITAL, MANCHESTER : READING ROOM OF THE LIBRARY	<i>H. E. Tidmarsh</i>	1	1
153	LOCH OICH : CALEDONIAN CANAL	<i>W. G. Gillies</i>	1	10
154	THE VAN-DE-VELDE DISMOUNTED	<i>Miss Freeman</i>	1	11
155	ON PARADE	<i>J. Jellicoe</i>	1	10
156	THE FALLS OF LORA, LOCH ETIVE, ARGYLLSHIRE	<i>W. G. Gillies</i>	2	2
157	ROTHESAY	"	1	1

NORTH ROOM.

19

		<i>£</i>	<i>s.</i>	<i>d.</i>
3	CHETHAM HOSPITAL: A BIT IN THE LOWER CLOISTER, LOOKING THROUGH THE DINING HALL <i>H. E. Tidmarsh</i>	0	15	0
5	PASSAGE IN THE OLD PALACE, RICHMOND " "	0	10	6
6	CHETHAM HOSPITAL: THE CLOISTER COURT " "	1	1	0
6	CHETHAM HOSPITAL: THE ENTRANCE TO THE LIBRARY <i>H. E. Tidmarsh</i>	0	15	0
2	CHETHAM HOSPITAL: THE ENTRANCE TO THE UPPER CLOISTER <i>H. E. Tidmarsh</i>	0	15	0
3	TEMPLE IN KEW GARDENS... .. " "	0	10	6
4	CHETHAM HOSPITAL: THE GRAND HALL, OR REFECTORY <i>H. E. Tidmarsh</i>	0	15	0
5	IN THE VAULTS, KEW PALACE " "	0	10	6
6	THE MANOR HOUSE, YORK <i>W. J. Warre</i>	2	2	0
7	TEMPLE NEWSAM " "	1	11	6

Nos. 168 to 195 are contributed by Messrs. Cassell & Co.

8	FORGIVEN <i>Percy Tarrant</i>	3	3	0
9	THE IMAGE OF HIS ANCESTOR <i>E. F. Buxton, R.W.S.</i>	4	4	0
0	PASSING CLOUDS <i>Percy Tarrant</i>	4	4	0
1	BLOSSOM AND PERFUME " "	4	4	0
2	HARVEST <i>R. C. W. Barry</i>	5	5	0
3	TEMPLE NEWSAM <i>J. Fulleylove, R.I.</i>	3	3	0
4	PLAYMATES <i>G. Nicolet</i>	2	2	0
5	FLOWER GIRL <i>H. J. Johnstone</i>	3	3	0
6	WARWICK CASTLE <i>J. Fulleylove, R.I.</i>	4	4	0
7	LOOKING TOWARDS VENICE " "	5	5	0
8	A DAY DREAM <i>A. J. Johnson</i>	3	3	0
9	BATTLE OF BOSWORTH <i>E. Blair Leighton</i>	4	4	0
0	PORTO FERRAGO <i>Alfred East, R.I.</i>	4	4	0
1	WESTMINSTER ABBEY <i>C. T. Davidson</i>	4	4	0
2	ON THE TAMAR <i>John Fullwood</i>	3	3	0
3	THE AMPHITHEATRE, POLA... .. <i>J. Fulleylove, R.I.</i>	4	4	0
4	THE MAPLIN LIGHT... .. <i>W. L. Wyllie, A.R.A.</i>	6	6	0
5	AN OPEN ELECTION... .. <i>H. G. Glindoni</i>	4	4	0
6	A SITTING OF THE PARNELL COMMISSION <i>J. W. Wilson</i>			
7	PORTIA AND BRUTUS <i>J. R. Weguelin</i>	5	5	0
8	CHURCH OF ST. AGOSTINO, SICILY ... <i>J. MacWhirter, R.A.</i>	5	5	0
9	ZANTE: IONIAN ISLANDS <i>C. W. Wyllie</i>	3	3	0
0	A SEASONABLE SURPRISE <i>J. Merrin</i>	4	4	0

				£	s
191	SWEET SEVENTY	...	...	<i>F. Barnard</i>	8 8
192	A CENTAUR	...	...	<i>Arthur Lemon</i>	4 4
193	"THE PILFERED YIELD NO-PELF"	...	...	<i>B. Munns</i>	8 8
194	KING HENRY VIII.	...	...	<i>Sir J. D. Linton, P.R.I.</i>	12 12
195	KING HENRY VIII.	...	...	<i>Sir J. D. Linton, P.R.I.</i>	12 12
196	THE OLD GARDENS, HEADINGLEY	...	...	<i>F. W. Bedford</i>	
197	HOUSE AT HEADINGLEY	...	...	" "	
198	DESIGN FOR MUNICIPAL BUILDINGS, KING'S LYNN	...	...	" "	
199	COMPETITION DESIGN FOR GARDEN PAVILION, BOURNEMOUTH	...	...	" "	
200	INTERIOR OF S. PETRONIO, BOLOGNA	...	...	" "	
201	TOMB OF FERDINAND AND ISABEL, GRANADA CATHEDRAL	...	...	" "	
202	CERTOSA DI PAVIA, ITALY	...	...	" "	
203	A CONVERSAZIONE	...	...	<i>Miss Dora Watson</i>	2 0
204	LAMB'S HEAD	...	...	" "	5 0
205	FORTY WINKS	...	...	" "	2 0
206	ST. PETER'S (PARISH) CHURCH, FROM KIRKGATE			<i>Percy Robinson</i>	3 3
207	OLD SHOP IN BRIGGATE	...	...	" "	3 3
208	ST. PETER'S (PARISH) CHURCH, FROM THE RIVER	...	...	" "	3 3
209	OLD COTTAGES NEAR ST. JOHN'S CHURCH	...	...	" "	3 3
210	ST. JOHN'S CHURCH	...	...	" "	3 3
211	OLD HALL, HUNSLET	...	...	" "	3 3
212	RED HALL, LEEDS	...	...	" "	3 3
213	THE COLOURED CLOTH HALL	...	...	" "	3 3
214	LANDSCAPE NEAR BOULOGNE	...	...	<i>Ernest Sichel</i>	
215	MOUNT ST. MICHAEL, FRANCE: CRYPT DE L'AQUILON			<i>T. W. H. Miller</i>	0 10
216	LEAVES FROM A SKETCH BOOK	...	...	<i>P. M. Teasdale</i>	5 0
217	A CHARCOAL STUDY	...	...	<i>P. M. Teasdale</i>	2 2
218	STUDY IN BLACK AND WHITE	...	...	<i>W. T. Kingston</i>	2 2
219	STUDY IN BLACK AND WHITE	...	...	" "	2 2
220	STUDY IN BLACK AND WHITE	...	...	" "	2 2
221	FIELD BATTERY 62, QUARTERED AT IPSWICH			<i>Ernest Smythe</i>	2 2

				£	s.	d.
THE CAST SHOE	...	...	... <i>Ernest Smythe</i>	3	3	0
THE BROKEN RING	...	...	... <i>T. Blake Wirgman</i>	1	1	0
PORTRAIT OF THE ARTIST ... ..	...	...	... ..	1	1	0
PEN AND INK SKETCH ... ..	...	...	... ..	3	3	0
LOVE IS LORD OF YOU AND ME ... ..	...	...	... ..			
GIRLS HEAD ... ..	...	...	... ..			
"BARKIS," ILLUSTRATION TO DICKENS (DAVID COPPERFIELD)			... <i>R. C. Markham</i>	2	2	0
SCOUTS	A.	...	... ..	1	1	0
A YOUNG RAKE ... ..	...	...	... ..	0	10	6

Nos. 231 to 236 are contributed by the Autotype Co.

HUMOUROUS SKETCHES	...	...	... <i>Harry Parkes</i>	3	3	0
HUMOUROUS SKETCHES ... ..	...	...	... ..	3	3	0
DOVES	...	...	... <i>H. Ryland</i>	5	5	0
THE WEEDBURNERS	...	...	... <i>H. McCormick</i>	3	3	0
ROSAMUNDA	...	...	... <i>H. Ryland</i>	10	10	0
ROSALBA ... ..	...	...	... ..	10	10	0
RUNSWICK BAY	...	...	... <i>H. A. Horner</i>	1	10	0
A MAY MEETING	...	...	... <i>Lester Sutcliffe</i>	5	5	0
THE SHRIMPER ... ..	...	...	... ..	5	5	0
THE TURN OF THE TIDE ... ..	...	...	... ..	5	5	0
A PEACEFUL EVENING ... ..	...	...	... ..	4	4	0
WAVES ... ..	...	...	... ..	3	10	0
THE EVENING HOUR ... ..	...	...	... ..	4	4	0
AUTUMN ... ..	...	...	... ..	4	4	0
FUEL GATHERING ... ..	...	...	... ..	4	4	0
DANCING WATER ... ..	...	...	... ..	1	10	0
A STORMY EVENING ... ..	...	...	... ..	5	5	0
MOONRISE ... ..	...	...	... ..	3	10	0
FLEY BRIGG ... ..	...	...	... ..	5	5	0
A SURREY PASTORAL ... ..	...	...	... ..	6	6	0
THE MOON TO RULE BY NIGHT ... ..	...	...	... ..	5	5	0
DEPARTURE OF THE FISHING BOAT ... ..	...	...	... ..	6	6	0
BREAK, BREAK, BREAK ... ..	...	...	... ..	4	4	0
WINKLE GATHERING, WHITEY ... ..	...	...	... ..	5	5	0
AN UNQUIET SEA ... ..	...	...	... ..	2	10	0
THE EDGE OF THE FOREST ... ..	...	...	... ..	6	6	0
A LONELY SHORE ... ..	...	...	... ..	2	10	0

258	HOMEWARDS ...	Lester Sutcliffe	6	6
259	THE HERRING FLEET ...	"	5	5
260	A MISTY MORNING ...	"	5	5
261	WAITING FOR THE MASTER ...	"	5	5
262	A BIRCH WOOD ...	"	4	4

Nos. 263 to 279, Drawings by Phil May.

Descriptive Titles are on the Mounts, and Prices are as under.

£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.			
263,			264,	12	12	0	265,	12	12	0	266,	10	10	
267,	5	5	0	268,	12	12	0	269,	10	10	0	270,	10	10
271,	5	5	0	272,	8	8	0	273,	7	7	0	274,	4	4
275,	10	10	0	276,	10	10	0	277,	4	4	0	278,	8	8
				279,	2	5	5	0						

280	SCISSORS TO GRIND ...	Miss F. Sykes	0	15
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281	WHAT IT MAY COME TO ...	F. Carruthers Gould		
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(A suggestion for a Christmas Pantomime.)

"Now then, join up for our performance in the great Coalition Show."

"Confound the fellow, I suppose I must, but I do believe I could have gone on without the hind legs after all!"—*Westminster Gazette*, July 17th.

282	COCK-A-DOODLE-DO ...	F. Carruthers Gould		
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"Lord Charles Beresford has retired, as others before him retired, before the wrath of Mr. Chamberlain. The Dictator of Birmingham allows no rival near the Throne. He prefers to remain 'Cock of his own walk.'"—*Westminster Gazette*, July 15th.

283	WHICH IS LEADING, WHICH?	F. Carruthers Gould		
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JOHN BULL TO PORTER S-L-SB-RY.—"Where are you taking him?"

PORTER.—"I ain't taking him anywhere."

J. B.—"Well then, where's he taking you?"

PORTER (*indignant*).—"He ain't taking me."

J. B.—"Then where is he going?"

PORTER.—"I don't know; he's eaten all his direction labels."

Westminster Gazette, July 16th.

284	SUGGESTION TO TORY HOUSEHOLDERS	F. Carruthers Gould		
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"Confound that bird! I must cure him off that crowing."

"But I'll keep him quiet."—*Westminster Gazette*, July 27th.

285	MENDING THE NET ...	C. H. Heaps	2	2
286	THE WITCH ...	"	2	2
287	AFTER THE GALE ...	J. W. Archer	1	1
288	A STIFF BREEZE ...	"	2	12
289	MAKING THE LAND ...	"	1	1

EAST ROOM.

SECTION I.—continued.

Black and White Drawings.

				<i>L</i>	<i>s</i>	<i>d</i>
00	STARTLED	...	Miss Dora Watson	2	0	0
01	NOW, MOSES, I WANTS A ANSWER...	" "	" "	1	5	0
02	AN IRISH TERRIER	...	" "	2	0	0
03	STUDY OF LAMBS	...	" "	5	0	0
04	SHETLAND PONIES	...	" "	2	0	0
05	PADDY ASLEEP	...	" "	2	0	0
06	A YEARLING	...	" "	2	0	0
07	A HIGHLAND SHELTER	...	Miss E. B. Holden	5	10	0
08	MEWSLADE BAY	...	Miss F. Sykes			
09	A SOLOIST	...	" "	2	10	0
00	PORTYNON, SOUTH WALES	...	" "	0	10	6
01	THE WHARFE, BEN RHYDDING	...	" "			
02	VALLEY OF DESOLATION, BOLTON	...	" "			
04	THE GREAT TOR, OXWICH	...	" "	0	10	6

Nos. 305 to 379 are contributed by Messrs. Seeley & Co.

05	FRITTON DECOY: NORFOLK BROADS	...	L. Speed	3	3	0
06	A LITTLE BRIDGE AT GRAY	...	J. Pennell	3	3	0
07	BRIDGE HOUSE, DURHAM	...	" "	4	4	0
08	PORT-SUR-SAONE	...	" "	3	3	0
09	THE ELVET BRIDGE, DURHAM	...	" "	5	5	0
10	TRINITY CHAPEL, CANTERBURY	...	H. Railton	6	6	0
11	OLD LONDON BRIDGE	...	H. Railton	5	5	0
12	THE BEACHED MARGENT OF THE SEA	...	H. Moore	6	6	0
13	NEAR THE TARPEAN ROCK, ROME	...	J. Pennell	2	12	6
14	TEMPLE CHURCH	...	H. Railton	5	5	0
15	MARK ASH, NEW FOREST	...	L. Speed	4	4	0
16	RIEVAULX ABBEY	...	" "	3	3	0

317	PLATEAU HOLE AND ARNOLD'S TREE	...	<i>L. Speed</i>	6	5
318	WILD PONIES, NEW FOREST	...	"	4	4
318A	DURHAM CATHEDRAL	...	<i>J. Pennell</i>	8	8
319	SCARBOROUGH CASTLE	...	<i>L. Speed</i>	3	3
320	DOORWAY FROM SOUTH AISLE, WESTMINSTER ABBEY		<i>H. Railton</i>	4	4
321	BOW LANE, DURHAM	...	<i>J. Pennell</i>	4	4
322	BLOODHOUNDS	...	<i>R. H. Moore</i>	3	3
323	WESTMINSTER ABBEY, FROM DEAN'S YARD		<i>H. Railton</i>	5	5
324	THE RADCLIFFE, OXFORD	...	<i>E. Stamp</i>	2	12
325	THE CLOISTERS, CANTERBURY	...	<i>J. Pennell</i>	4	4
326	MIDDLE TEMPLE HALL: INTERIOR VIEW		<i>H. Railton</i>	6	6
327	CORNMARKET STREET, OXFORD	...	<i>T. H. Crawford</i>	3	3
328	CHEMILLY ON THE SAÔNE	...	<i>J. Pennell</i>	2	2
329	COURTYARD AT GRAY	...	<i>J. Pennell</i>	2	12
330	TURRET STAIRWAY, WESTMINSTER ABBEY		<i>H. Railton</i>	3	3
331	CANAL BETWEEN GRAY AND CHEMILLY	...	<i>J. Pennell</i>	2	12
332	SAÔNE, NEAR RAY	...	"	2	2
333	THE GATEWAY, CANTERBURY	...	"	6	6
334	IN THE BODLEIAN	...	<i>E. Stamp</i>	2	3
335	MIDDLE TEMPLE HALL	...	<i>Herbert Railton</i>	8	8
336	CONFLANDIEY, SAÔNE	...	<i>J. Pennell</i>	2	12
337	KIRKSTALL ABBEY: ENTRANCE TO CHAPTER HOUSE		<i>Brunet Debaines</i>	2	2
338	THE LITTLE BRIDGE, PORT-SUR-SAÔNE	...	<i>J. Pennell</i>	2	12
339	THE RIVER AT CANTERBURY	...	"	4	4
340	ST. MARTIN'S, CANTERBURY	...	"	2	12
341	TEMPLE CHURCH, INTERIOR VIEW	...	<i>H. Railton</i>	8	8
342	ORMOY ON THE SAÔNE	...	<i>J. Pennell</i>	2	2
343	NEW SQUARE, LINCOLN'S INN	...	<i>A. E. Pearce</i>	1	11
344	FOUNTAINS ABBEY: FROM THE SOUTH		<i>Brunet Debaines</i>	2	12
345	KIRKSTALL ABBEY: INTERIOR VIEW		"	2	12
346	AREA IN NEW SQUARE, LINCOLN'S INN	...	<i>A. E. Pearce</i>	1	1
347	KIRKSTALL ABBEY: WESTERN FACADE		<i>Brunet Debaines</i>	2	12
348	FOUNTAINS ABBEY: THE CELLARIUM		"	2	12
349	OLD HOUSES IN HOLBORN	...	<i>Herbert Railton</i>	10	10
350	CHURCH OF THE HOLY SEPULCHRE, CAMBRIDGE		<i>Brunet Debaines</i>	2	2



Reproduction of a Pen and Ink Drawing by CARL HENTSCHEL & CO.,
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		<i>£</i>	<i>s.</i>	<i>d.</i>
OLD HOUSES IN OLD SQUARE, LINCOLN'S INN	<i>A. E. Pearce</i>	1	1	0
SAÔNE, NEAR PONTAILLER	<i>J. Pennell</i>	1	11	6
WHITBY CHURCH	<i>Brunet Debaines</i>	3	3	0
RIEVAULX ABBEY: PRESBYTERY	"	2	12	6
FOUNTAINS ABBEY: THE NAVE	"	2	12	6
CHURCH AT CORRE	<i>J. Pennell</i>	1	1	0
BRIDGWATER CANAL	<i>Jacomb Hood</i>	1	11	6
FOUNTAINS ABBEY: THE FRATER	<i>Brunet Debaines</i>	2	12	6
ON THE CANAL, NEAR SAVOYEUX	<i>J. Pennell</i>	3	3	0
MOUNT ERACE PRIORY	<i>Brunet Debaines</i>	2	2	0
BYLAND ABBEY: EAST END	<i>Brunet Debaines</i>	2	12	6
POET'S CORNER, WESTMINSTER ABBEY	<i>H. Railton</i>	4	4	0
GARDEN OF THE VILLA D'ESTE	<i>A. E. Pearce</i>	1	1	0
THE LIBRARY, MERTON COLLEGE	<i>E. Stamp</i>	2	12	6
THE TEMPLE OF THE SYBIL	<i>A. E. Pearce</i>	1	1	0
LECTURE ROOM, MAGDALEN COLLEGE	<i>E. Stamp</i>	2	2	0
THE HALL, LINCOLN'S INN	<i>A. E. Pearce</i>	4	4	0
THE DOCKS, LIVERPOOL	<i>Jacomb Hood</i>	1	11	6
ROCHE ABBEY	<i>Brunet Debaines</i>	3	3	0
EXTERIOR VIEW OF THE HALL, LINCOLN'S INN	<i>A. E. Pearce</i>	1	11	6
PARIS WASH HOUSE	<i>Jacomb Hood</i>	1	11	6
RIEVAULX ABBEY: THE CHOIR	<i>Brunet Debaines</i>	2	12	6
RICHMOND: TOWER OF THE GREY FRIARS	" "	1	11	6
FISHING IN THE SEINE	<i>Jacomb Hood</i>	1	11	6
THE HOTEL DE CLUNY	<i>H. Toussaint</i>	2	2	0
ST. AGATHA'S: THE FRATER	<i>Brunet Debaines</i>	2	12	6
GUISBOROUGH ABBEY	" "	2	2	0
BYLAND ABBEY: WEST END	" "	2	12	6
BOLTON ABBEY	" "	3	3	0
Nos. 390 to 465 are contributed by "The Idler."				
	<i>Miss Hammond</i>	1	1	0
R. BARR (WORKMAN'S STORY)	<i>James Greig</i>	0	10	6
MARILLIER	<i>R. Jack</i>	1	1	0
	<i>Miss Hammond</i>			
MARILLIER	<i>R. Jack</i>	1	1	0
	<i>Miss Hammond</i>	0	10	6
MUSIC HALL	<i>Dudley Hardy</i>	3	3	0

						£	s.	d.
5	R. BARR	...	...	...	<i>A. S. Boyd</i>	0	10	6
6	"IN THREE WEEKS"	...	...	...	<i>R. Jack</i>	0	10	6
7	MY OWN MURDERER	...	...	...	<i>James Greig</i>	0	10	6
8	"IN THREE WEEKS"	...	...	...	<i>R. Jack</i>	1	1	0
	"NOVEL NOTES"	...	...	...	<i>Louis Wain</i>	0	10	6
					<i>G. Hutchinson</i>	0	10	6
					<i>Miss Hammond</i>	0	10	6
12	IN THREE WEEKS	...	...	...	<i>R. Jack</i>	0	10	6
13	W. BESANT	...	...	...	"	0	10	6
14	E. PHILLPOTTS	...	...	...	<i>R. Gray</i>	0	7	6
15	"NOVEL NOTES"	...	...	...	<i>Gulich</i>	1	1	0
16	CORNISH COAST	...	...	...		1	1	0
17	MITFORD	...	...	...	<i>G. Hutchinson</i>	1	1	0
18	F. HUME	...	...	...	<i>G. Baumer</i>	0	7	6
19	SHIP	...	...	...	<i>Seppings Wright</i>	1	1	0
20	ABBOT	...	...	...	<i>A. S. Boyd</i>	0	10	6
21					<i>T. C. S. Benham</i>			
22					"	0	10	6
23	DAVIDSON	...	...	...	<i>G. H. S. Cowell</i>	0	10	6
24	F. GRIDDLE	...	...	...	<i>James Greig</i>	0	10	6
25	W. BESANT	...	...	...	<i>G. Hutchinson</i>	0	7	6
26					<i>G. Baumer</i>	0	10	6
27	BRET HARTE	...	...	...	<i>G. Hutchinson</i>	0	10	6
28	MARK TWAIN	...	...	...	<i>Hal Hurst</i>	0	7	6
29	MUSIC HALL	...	...	...	<i>Dudley Hardy</i>	1	1	0
30	CONAN DOYLE	...	...	...	<i>G. H. S. Cowell</i>	0	7	6
31					<i>Pagrand</i>			
32	SARAH GAMP	...	...	...	<i>G. Hutchinson</i>	0	10	6
33					<i>Fisher</i>	0	7	6
34	BRET HARTE	...	...	...	<i>A. S. Boyd</i>	0	10	6
35	"NOVEL NOTES"	...	...	...	<i>G. Hutchinson</i>	0	10	6
36					<i>G. H. S. Cowell</i>	0	10	6
37	MUSIC HALL	...	...	...	<i>L. Gunnis</i>	0	10	6
38	"NOVEL NOTES"	...	...	...	<i>A. S. Boyd</i>	0	10	6
39	B. PAIN	...	...	...	<i>G. H. S. Cowell</i>	0	10	6
40	HALL CAINE	...	...	...	<i>A. S. Boyd</i>	1	1	0
41	R. BARR	...	...	...	<i>G. Hutchinson</i>	0	10	6
42	"BURRA WURRA"	...	...	...	"	0	10	6

463	F. GRIDDLE	...	...	...	James Greig	£ 5
464					G. Hutchinson	0 10
465	SIXTEEN SKETCHES IN ONE	...	...	...	Jessop	1 1

SECTION II.

(Photo-Keramics for the Decoration of Pottery by means of Photography.)

466	CASE OF PHOTO-KERAMICS	Midland Photo-Keramic Co.
467	SPECIMEN OF LARGE ENAMELS ON TILES ("DUSTING-ON" PROCESS)	C. Brookhouse
468	ONE FRAME CONTAINING SIX HEARTH TILES, TITLED AS BELOW:—(1) BISHOP OF RIPON; (2) LANDSCAPE: MIDDLETON DALE; (3) PORTRAIT OF CHILD; (4) PORTRAIT OF LADY; (5) MISS FRANCES HUSHOLL; (6) EMPEROR OF GERMANY	Midland Photo-Keramic Co.
469	SEVERAL ENAMELS ON TILES, &C. ("DUSTING-ON" PROCESS)	George Pendry
470	VITRIFIED PHOTOGRAMS ON ENAMEL	Willis & Co.
471	A CASE OF ENAMEL PLAQUES	J. G. Tunny & Co.
472	A CASE OF HARD-GLAZED PHOTO-KERAMICS	Midland Photo-Keramic Co.
473	CASE OF ENAMELLED PLAQUES	J. S. Teape
474	IVORY ENAMEL PLAQUES FOR PHOTO-KERAMICS AND MINIATURE PAINTING	Penrose & Co.
475	KERAMIC PHOTOGRAPHS BURNT INTO ENAMEL COPPER PLAQUES	Morgan and Kidd

SECTION III.—(Champion Class).

476	WHERE SEA BREEZES PLAY	Wallace Heath	0 10 0
477	BY QUIET STREAMS	"	0 10 0
478	WITH BREEZE AND TIDE	W. Thomas	1 1 0
479	A THORN IN THE FOOT	Alex. Keighley	—
480	ON THE EBB TIDE	W. Thomas	1 1 0
481	THE YOUNG DENTIST	John H. Coath	—
482	CHILD AND PUPPIES	"	0 10 6

		<i>£</i>	<i>s</i>	<i>d.</i>
FISHBOURNE	<i>E. Cecil Hertslet</i>			
IN SALHOUSE VILLAGE, NORFOLK ...	<i>Herbert Denison</i>			
WHEN THE EVENING SUN IS LOW...	<i>R. S. Webster</i>	2	2	0
CHILDREN OF THE CITY	<i>Alex. Keighley</i>			
"And the children's feet are weary And their hearts with toil oppressed."				
STUDY OF CHILD	<i>John H. Coath</i>	0	12	6
BLACKBERRYING	<i>T. Lee Syms</i>	1	1	0
FISHING	"	1	1	0
NESTA	<i>J. Chaffin & Sons</i>	1	1	0
GREEK STUDY	<i>P. S. Lankester</i>	3	3	0
HEARTS ARE TRUMPS	<i>T. Lee Syms</i>	1	1	0
HEAD STUDY	<i>P. S. Lankester</i>	1	0	0
HEAD STUDY	"	1	0	0
A HOLIDAY MORNING	<i>Robert Terras</i>	0	15	0
THE GHOST STORY	"	0	15	0
A PORTRAIT STUDY	<i>J. C. Richards</i>	1	1	0
DRIFTWOOD	<i>Alex. Keighley</i>			
"WHERE ARE YOU GOING MY PRETTY MAID?"				
	<i>John H. Coath</i>			
SUNSET IN THE POOL	<i>W. Thomas</i>	1	11	6
AT EVENTIDE	"	1	11	6
INTERIOR OF ST. BARTHOLOMEW'S CHURCH				
SMITHFIELD, LONDON	<i>F. Dovaston</i>			
A HAMPSHIRE HOME	<i>J. Kidson Taylor</i>			

SECTION IV.—(Lantern Slides).

SEVENTY-ONE LANTERN SLIDES (PHOTO-MECHANICAL,
WOODBURY PROCESS) *Sciopticon Co.*
SET OF 48 LANTERN SLIDES, ILLUSTRATING MOORISH
SCENERY AND FIGURE SUBJECTS

H. Bendelack Hewetson, F.L.S.

SET OF 50 VIEWS: IN A YORKSHIRE COAL MINE

Reynolds & Branson 3. 3. 0

TWENTY-FOUR LANTERN SLIDES *Godfrey Bingley*

TWENTY-FIVE DITTO *J. H. Walker*

SET OF 18 LANTERN SLIDES... .. *H. P. Atkinson*

SET OF 12 DITTO *T. Butterworth*

- 512 ONE LANTERN SLIDE... .. *R. W. Savage*
- 513 SET OF 12 LANTERN SLIDES *I. A. Robinson*
- 514 { SET OF 6 DITTO (NORTH WALES) *Ernest Jones*
 DITTO DITTO (MICROGRAPHIC) "
- 515 SET OF 6 LANTERN SLIDES (6 VIEWS AT HARDCASTLE
 CRAGS) *F. Hodgess*
- 516 SIX LANTERN SLIDES... .. *W. T. Reeder*
- 517 { SET OF 4 LANTERN SLIDES... .. *Arthur E. Raper*
 SET OF 2 DITTO "
- 518 SIX LANTERN SLIDES *Frank Howard* 1/6
- 519 { SET OF 6 STUDIES IN CLOUDLAND... .. *J. J. Field*
 DITTO OF FLOWERS "
- 520 SET OF 4 LANTERN SLIDES *C. R. H. Pickard*
- 521 SET OF 4 LANTERN SLIDES (CLOUD EFFECTS)
 Morris May
- 522 SET OF 3 LANTERN SLIDES *Wm. E. Cowan*
- 523 A CASE EXHIBITED BY WATERLOW & SONS OF VARIOUS
 MECHANICAL PROCESSES.

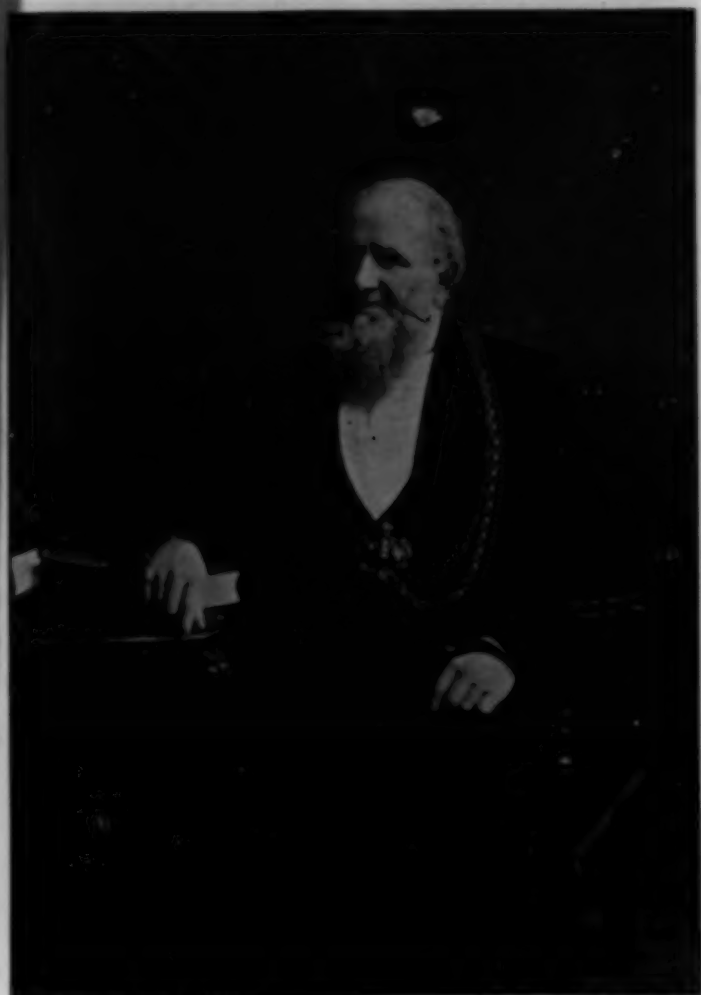


SOUTH ROOM.

SECTION V. (Photographs).

WAYSIDE GOSSIP	...	...	...	...	<i>Alex. Keighley</i>
WHICH WAY?	...	...	...	...	55
YON'S FATHER'S BOAT	...	...	...	...	55
SUNLIGHT AND SOAP	...	...	...	...	56
A FROST LADEN TANGLE	...	...	...	...	57
HAULING IN THE BOAT	...	...	...	...	57
THE SWING	...	...	...	...	58
NOW, DON'T TELL!	...	...	...	...	58
THE CASTLE ON THE SANDS	...	...	...	...	58
GATHERING CLOUDS	...	...	...	...	59
WHAT ARE THE WILD WAVES SAYING?	...	...	...	...	59
GEE-UP!	...	...	...	...	59
THE ROAD TO MARKET	...	...	...	...	59
AT THE WELL	...	...	...	...	60
FIRELIGHT FANCIES	...	...	...	...	60
WHO'S COMING?	...	...	...	...	62
GATHERING WATER-LILIES	...	...	...	...	62
A SUMMER SEA	...	...	...	...	62
BY STILL WATERS	...	...	...	...	62
SPRINGTIME	...	...	...	...	62
A QUIET WHIFF	...	...	...	...	62
FAST FALLS THE EVENTIDE	...	...	...	...	62
NO BUYERS	...	...	...	...	62
AN ALPINE CROSS (Psalm cxxi. l.)	...	...	...	...	62
"THE WHITE GULLS SWEEP ON BENDED WING ACROSS THE TUMBLING SEA"	...	...	...	...	62
ROBIN HOOD'S BAY	...	...	...	...	62
HIS LITTLE JOKE	...	...	...	...	62

551	HIS LAST RESOURCE	...	...	...Alex. Keighley	
552	THE HAUNT OF THE SEAGULL	...	...	93	
553	NEEDLEWORK...	...	...	95	
554	THE OLD SPINNING WHEEL	...	...	96	
555	THE MOUSE TRAP	...	...	99	
556	SEE-SAW	...	...	99	
557	THE ART CRITICS	...	...	99	
558	PREPARING FOR A CRUISE	...	...	99	
559	BLACKBERRYING	...	...	99	
560	COTTAGES AT RUNSWICK	...	...	99	
561	THE OLD SAILOR'S YARN	...	...	99	
562	THE CURFEW OF THE SUN	...	...	...F. M. Sutcliffe	0 12
	(Not for Competition.)				
563	A FISHER LASS	...	...	99	0 12
	(Not for Competition.)				
564	THE FAST DECLINING DAY	...	...	99	0 12
	(Not for Competition.)				
565	NATIVES OF THESE ISLES	...	...	99	0 12
	(Not for Competition.)				
566	PICTURES IN YORKSHIRE	...	...	...Miss Poppington	2 2
567	A BIT OF BOLTON ABBEY	...	...	C. R. H. Pickard	0 8
568	A HAVEN OF REST	...	...	99	0 12
569	LOW TIDE	...	...	99	
570	HEAD OF A PRIZE SHORTHORN HEIFER	...	...	99	2 0
571	THE AMERICAN RAPIDS, ABOVE NIAGARA FALLS	...	...	99	2 0
572	A SHADY GLEN; L'HOTEL DE VILLE, LA ROCHELLE, FRANCE; OLD WHITHY, FROM THE RAILWAY STATION	...	...	99	
573	A PROUD MORNING: SANDSEND	...	...	99	0 12
574	THE NAERODAL, NORWAY	...	...	99	0 10
575	IN MULGRAVE WOODS, NEAR WHITHY	...	...	99	0 8
576	A PORTRAIT	...	...	...F. M. Sutcliffe	0 14
	(Not for Competition.)				
577	SPRING	...	...	99	0 12
	(Not for Competition.)				
578	AMONG THE TURNIPS	...	...	99	0 12
	(Not for Competition.)				
579	WHITHY	...	...	99	0 12
	(Not for Competition.)				



ENGRAVED BY E. A. DOWNS.

PHOTO BY J. RADON, LEEDS.

ALDERMAN PETER GILSTON. J.P.,

(MAYOR OF LEEDS)



L. S. L.

50	COLLEGIATE CHURCH OF HOLY TRINITY, STRAITFORD-ON-AVON	<i>C. Court Cole</i>		
51	EAST END OF CHRIST CHURCH CHAPEL, OXFORD	"		
52	SOUTH-EAST CORNER OF PRIORY CHURCH, CHRISTCHURCH, HANTS	"		
53	NORTH-EAST CORNER, DITTO	"		
54	THE FUEL GATHERER	<i>F. Howard</i>	0	10 6
55	HEBER'S GHYLL, ILKLEY	<i>W. Carrick</i>		
	(Not for Competition.)			
56	THREE VIEWS IN CORSICA	<i>G. Fowler Jones</i>		
	(Not for Competition.)			
57	LICHFIELD CATHEDRAL: MORTUARY CHAPELS; LICHFIELD CATHEDRAL: WEST FRONT: BOLTON ABBEY: IN THE CHOIR	<i>Chas. E. Doe</i>	0	15 6
58	YORKSHIRE COLLEGE AND NEW MEDICAL SCHOOL <i>Bedford, Lemere, & Co.</i>		3	3 0
	(Not for Competition.)			
59	TWO INTERIORS; ONE EXTERIOR (Exterior not for Competition.)	<i>Beck & Inchbold</i>		
60	THE GATEHOUSE, STOKESAY CASTLE	<i>G. F. Jones</i>		
61	VALLE CRUCIS ABBEY, LLANGOLLEN	<i>G. F. Jones</i>		
62	FISHING BOATS OFF SCARBOROUGH	<i>W. Carrick</i>		
63	STOKESAY CASTLE	<i>G. F. Jones</i>		
64	COD BECK, NEAR THIRSK; THE WHARFE, NEAR BOLTON; HEAD OF LAKE, ROUNDHAY PARK	<i>Chas. E. Doe</i>		
65	CRAWFORD'S BURN	<i>W. Carrick</i>		
66	ROLLESTON HALL; S.S. LUCIANA: SMOKING ROOM; MONKHAMS, WOODFORD, ESSEX: DRAWING ROOM; HALLON, BUCKS.: BILLIARD ROOM <i>Bedford, Lemere, & Co.</i>			
	(Not for Competition.)			
67	TWO VIEWS IN BOLTON WOODS; ONE (CENTRE) VIEW IN MEANWOOD	<i>Fred. Scholefield</i>		
68	SUNDOWN	<i>Percy Sheard</i>		
69	PEEL CASTLE	<i>S. A. Warburton</i>	0	15 6
70	A NORFOLK MILL	<i>J. Kidson Taylor</i>		
71	FITFUL SUNSHINE	<i>J. Kidson Taylor</i>		

602	"O'er the sun's bright eye Drew the vast eyelid of an inky cloud."	<i>R. S. Webster</i>	6	2	0
603	THE GIRL AT THE GATE	<i>T. Lee Syms</i>	1	1	0
604	WHITBY	<i>S. A. Warburton</i>	0	15	6
605	5 VIEWS (Titles on Mounts)	<i>James T. Dodds</i>	1	15	0
606	MEETING OF THE WATERS, BOLTON	<i>W. A. M. Brown</i>			
607	KIRKSTALL ABBEY	<i>W. A. M. Brown</i>			
608	SCOTTISH MOORLAND	<i>J. Kidson Taylor</i>			
609	AUTUMN	" "			
610	A GATHERING STORM	" "			
611	DISTURBED	<i>Percy Sheard</i>			
612	THE DOCTOR	<i>T. Lee Syms</i>	1	1	0
613	TYPES OF ENGLISH BEAUTY (Not for Competition.)	<i>James Bacon</i>			
614	VIEWS IN BOLTON WOODS	<i>Fred Scholefield</i>			
615	THE STRID, BOLTON... ..	<i>W. A. M. Brown</i>			
616	THE CURFEW	<i>Percy Sheard</i>			
617	"FAR FROM THE JOYOUS FESTIVAL SHE SITS IN HER OWN SEQUESTERED BOWER"	<i>S. N. Bhedwar</i>	2	2	0
618	H. H. LIEUT. COL. RAMSING, C.B.	<i>S. N. Bhedwar</i>	2	2	0
619	DADABHOY NOWROJI, ESQ.	"			
620	PEEL CASTLE AND HARBOUR; PEEL HARBOUR; RAMSAY HARBOUR	<i>S. A. Warburton</i>	1	1	0
621	A COY MAIDEN (Not for Competition)	<i>James Bacon</i>	10	10	0
622	UPPER LAKE, ROUNDHAY	<i>F. H. Burton</i>			
623	HER FIRST GRIEF	<i>S. N. Bhedwar</i>	2	2	0
624	IN WEAL OR WOE	"	2	2	0
625	H. H. SIR AMARSING, K.C.S.I.	"	2	2	0
626	RUE JERZUAL DINAN	<i>T. M. Brownrigg</i>	2	2	0
627	AT STOKESAY	<i>J. H. Walker</i>			
628	SUNRISE OVER ST. SERVAN	<i>T. M. Brownrigg</i>	2	2	0
629	OLD COTTAGE, HEYSHAM	<i>J. O. Horner</i>			
630	A QUIET MORNING, GRASMERE	<i>W. Denham</i>			
631	ON THE WHARFE, BOLTON	<i>J. H. Walker</i>			
632	A SURREY POND	<i>T. M. Brownrigg</i>	2	2	0
633	THE CLOISTERS, GLOUCESTER	<i>J. H. Walker</i>			
634	THE OLD BRIDGE	<i>J. Kidson Taylor</i>			

635	BICKLEIGH	<i>E. Cecil Hertslet</i>	6	1	0
636	THE PULPIT, MAGDALEN COLLEGE, OXFORD	<i>J. H. Walker</i>			
637	EAST SUSSEX PASTORAL	<i>E. Cecil Hertslet</i>			
638	SCRAMBLING FOR COPPERS IN WALES	<i>S. J. Barton</i>	0	10	6
639	ON THE BANKS OF THE ESK	<i>H. P. Atkinson</i>			
640	MORTARATSCH GLACIER, PONTRESINA	<i>W. England</i>			
641	OLD COTTAGE, ALSAHER	<i>W. E. Leek</i>	0	15	0
642	SURREY PASTURES	<i>T. M. Brownrigg</i>	2	2	0
643	SUNSET, WHITBY	<i>H. P. Atkinson</i>			
644	BREATHING TIME	"			
645	ZERMATT AND THE MATTERHORN ...	<i>W. England</i>			
646	MORETON HALL	<i>W. E. Leek</i>	0	15	0
647	THE HALL, BOLTON ABBEY	<i>H. P. Atkinson</i>			
648	AIGUILLE VERTE CHAMOUNIX	<i>W. England</i>			
649	PORTRAIT	<i>Harold Baker</i>			
650	THE SPA, SCARBOROUGH	<i>H. Cecil Watson</i>	0	3	6
651	MISS LAURA HANSEN	<i>Harold Baker</i>			
652	PORTRAIT	"			
653	MISS LAURA HANSEN	"			
654	PORTRAIT	"			
655	PORTRAIT	"			
656	ARCHITECTURE INTERIORS	"			
657	A SHADY SPOT, NEAR GRANGE-OVER-SANDS	<i>H. Cecil Watson</i>			
658	A RIFT IN THE FOG	<i>W. Thomas</i>	1	1	0
659	THE AULD KIRK YARD	<i>John Stuart</i>			
660	DRIFTING	<i>W. Thomas</i>	1	1	0
661	HIS HONOUR THE JUDGE	<i>J. H. Coath</i>	3	3	0
662	JEFFREY SAWYER	<i>The Autotype Co.</i>			
663	STUDY (LADY READING)	"			
664	VIEW OF FRIAR'S CRAG, DERWENTWATER	"	3	3	0
665	CHOIR AND REREDOS, ST. PAUL'S CATHEDRAL	<i>F. Dovaston</i>			
666	ON THE BANKS OF THE KELVIN	<i>John Stuart</i>			
667	A WATERY SUNSET	<i>W. Thomas</i>	1	1	0
668	KELVIN GROVE	<i>John Stuart</i>			
669	BUY A BROOM	<i>W. J. Byrne</i>	2	12	6
670	WHITTINGTON, SALOP	<i>F. Dovaston</i>			
671	ON THE BANKS OF THE KELVIN	<i>John Stuart</i>			

672	ON A FLOWING TIDE	...	...	...	W. Thomas	1	1	0
673	THE TOWER BRIDGE, LONDON (OPENING DAY)				The Autotype Co.			
674	GENERAL LORD ROBERTS	...	...	"	"			
675	GENERAL VIEW OF JERUSALEM	...	...	"	"	5	5	0
676	STUDY FROM LIFE	...	...	...	Henry Spink			
677	MOWING IN ROUNDHAY PARK	...	...	...	F. H. Burton			
678	A DAMP CORNER	...	...	...	F. Dovaston			
679	STUDY FROM LIFE	...	...	...	Henry Spink			
680	A STUDY (FEMALE HEAD)	...	...	...	The Autotype Co.			
681	STUDY FROM LIFE	...	...	...	Henry Spink			
682	FISH POOL, ROUNDHAY	...	...	...	F. H. Burton			
683	FOR MOTHER'S FIRE	...	...	...	A. W. Atkinson			
684	NIGHTFALL	...	...	...	W. Thomas	2	2	0
685	CHOIR AND NAVE, ST. PAUL'S CATHEDRAL				F. Dovaston			
686	WHITBY	...	...	...	F. H. Burton			
687	VIEW IN ROUNDHAY	...	...	...	"			
688	THE FORTUNE TELLER	...	...	...	"			
689	EVENTIDE	...	...	...	W. Denham			
690	ESTHWAITE WATER LAKE	...	...	...	A. W. Atkinson			
691	IN THE SOUND OF MULL, SCOTLAND				F. Waddington			
692	FIT TO GO	...	...	...	F. H. Burton			
693	STREET IN STRATFORD	...	...	...	E. B. Lawson			
694	MORNING ON THE AVON	...	...	...	"			
695	COURTYARD, LEICESTER HOSPITAL, WARWICK				"			
696	STOLEN JAM (I DO FEEL ILL, I'LL TAKE A PILL, WITH A VERY HAPPY RESULT)	...	...	...	J. B. Stokes	1	5	0
697	DR. W. C. BENNETT	...	...	...	W. J. Byrne	2	2	0
698	CLOUD STUDY, WHITBY	...	...	...	W. Denham			
699	ESTHWAITE WATER LAKE	...	...	...	A. W. Atkinson			
700	GATHERING CLOUDS, SOGNE FJORD				F. Waddington			
701	MEANWOOD WOOD, WINTER	...	...	...	A. W. Atkinson			
702	A LOVE STORY	...	...	...	John H. Coath	1	10	0
703	SEA STUDY	...	...	...	The Autotype Co.	1	8	6
704	TOMB OF SIR WALTER SCOTT, DRYBURGH				F. Waddington			
705	PORTRAIT STUDY	...	...	...	J. Scholefield			
706	AN OLD SALT	...	...	...	B. S. Wales			
707	GATHERING SEAWEED, ROBIN HOOD'S BAY				W. Denham			

L s. d.

708	OLD FORGE, LOCKINGHAM; GILLAMORE, KIRBY MOORSIDE; COCKINGTON, TORQUAY; COCKINGTON LODGE, TOR- QUAY; SUNSET, TORBAY; LANTERN HILL, ILFRA- COMBE	<i>T. Butterworth</i>			
709	FOREST GLADE	<i>F. Waddington</i>			
710	BRONLYSS CASTLE, SOUTH WALES	<i>B. S. Wales</i>			
711	FISHWIVES	"			
712	PORTRAIT STUDY	<i>J. Scholefield</i>			
713	NEAR MARLEY HALL, BINGLEY	<i>T. Butterworth</i>			
714	EARLY MORNING, NEAR BRONLYSS CASTLE	<i>B. S. Wales</i>			
715	NOONTIDE	<i>Rev. W. T. Reeder</i>	0	15	0
716	EVENTIDE, SCARBOROUGH HARBOUR	" "	0	15	0
717	GLEN ASHDALE FALLS, WHITING BAY, ARRAN, N.B.	<i>W. Buchanan</i>	0	10	6
718	A BREAKING WAVE, NEAR EASTBOURNE ...	<i>W. Sparrow</i>	0	7	6
719	THOMASSON FOSS, GOATHLAND	<i>B. S. Wales</i>			
720	SEE-SAW	<i>John H. Coath</i>	1	1	0
721	AFTER THE BATH	<i>James Longden</i>			
722	BY THE LAKE'S STILL MARGIN	<i>Rev. W. T. Reeder</i>	0	15	0
723	ON THE YORKSHIRE DERWENT	" "	0	15	0
724	A BIT OF THE CLYDE, NEAR CARMYLE, LAXARK, N.B.	<i>G. W. Buchanan</i>	0	10	6
725	QUEEN'S ALMS HOUSES, WHIPPINGHAM	<i>T. Butterworth</i>			
726	FORTY WINKS	<i>H. W. Cotterill</i>			
727	THE CHOIR, ELY CATHEDRAL	<i>S. B. Bolas & Co.</i>	1	10	0
728	THE NAVE, WINCHESTER CATHEDRAL	" "	1	10	0
729	THE GREAT SCREEN DITTO	" "	1	10	0
730	SOLITUDE	<i>Harold Forrest</i>			
731	A PEEP AT THE CONWAY	"			
732	WHERE RUGGED NATURE DWELLS	"			
733	SNAP SHOTS	<i>Morris May</i>			
734	PROCESSIONAL AISLES, WINCHESTER CATHEDRAL	<i>S. B. Bolas & Co.</i>	1	10	0
735	NORTH-EAST AISLE, ELY CATHEDRAL	" "	1	10	0
736	NORTH-EAST AISLE, ELY CATHEDRAL	" "	1	10	0
737	STUDY OF A HEAD	<i>H. W. Cotterill</i>			
738	AN EXCITING RACE, LAKE WINDERMERE...	<i>R. T. Ford</i>			
739	THREE VIEWS (TITLES ON MOUNTS)	<i>Samuel Richman</i>			

			<i>L</i>	<i>s</i>	<i>d</i>
740	SIX VIEWS (TITLES ON MOUNTS) ...	<i>Samuel Richman</i>			
741	THE RESTLESS SEA ...	<i>Wallace Heath</i>	0	7	6
742	GATEWAY HOUSE, STOKESAY CASTLE	"	0	7	6
743	THE DRESSMAKERS ...	<i>H. W. Cotterill</i>			
744	GOING TO THE BATH ...	"			
745	MORECAMBE BAY, NEAR GRANGE; SUNSET, WINDERMERE; BOLTON ABBEY ...	<i>A. Nicholson</i>			
746	EXPERIMENTS WITH VARIOUS SHUTTERS	<i>Washington Teasdale</i>			
	(Not for Competition.)				
747	YORKSHIRE ART EXHIBITION, ATHENÆUM BUILDINGS	<i>Washington Teasdale</i>			
	(Not for Competition.)				
748	MILKING TIME; A BIT OF OLD WHITBY; A YORKSHIRE HOMESTEAD ...	<i>A. Nicholson</i>			
749	KNOSTROP HALL ...	<i>Washington Teasdale</i>			
	(Not for Competition.)				
750	OLD ESTON, NORTH YORKSHIRE ...	<i>W. J. Barker</i>			
751	COLLECTION OF THE LATE JAMES BROUGHTON	<i>Washington Teasdale</i>			
	(Not for Competition.)				
752	RUINS, LANDSCAPES, AND INTERIORS	<i>Miss E. Reynolds</i>			
753	IN MEANWOOD VALLEY ...	<i>Washington Teasdale</i>			
	(Not for Competition.)				
754	MY INDIAN CAMP, THUL GHAUT, 1858	"			
755	WOODHOUSE RIDGE AND BATTYE WOOD	"			
756	INSTANTANEOUS WORKS (HAND CAMERA) ...	<i>A. Faccioli</i>			
757	MUSEUM, PHILOSOPHICAL HALL ...	<i>Washington Teasdale</i>			
	(Not for Competition.)				
758	PORTRAIT: DR. J. LANGFORD ...	<i>R. M. Evans</i>			
759	STUDIES OF LAY FIGURES ...	<i>Washington Teasdale</i>			
	(Not for Competition.)				
760	THE CLOSE OF DAY ...	<i>A. Nicholson</i>			
761	RYDAL RIVER; SHEEP GRAZING; [A BIT OF WINDERMERE ...	<i>A. Nicholson</i>			
762	KIRKSTALL ABBEY ...	<i>Washington Teasdale</i>			
	(Not for Competition.)				
763	FESTIVITIES IN CONNECTION WITH THE VISIT OF THE PRINCE AND PRINCESS OF WALES, 1885	<i>Washington Teasdale</i>			
	(Not for Competition.)				
764	LAST OF THE LEEDS CLOTH HALL	<i>Washington Teasdale</i>			
	(Not for Competition.)				
765	PORTRAITS ...	<i>Miss E. Reynolds</i>			

			£.	s.	d.
766	THE PEASANT'S COT...	Frank Howard	0	10	6
767	THE HILLSIDE HOME	"	0	10	6
768	AFTER THE STORM	W. Groom	1	1	0
769	A FEW LOCAL ARTISTS	Washington Teasdale			
	(Not for Competition.)				
770	WORLD'S END BRIDGE, KNARESBRO'; AT LEDSHAM, YORKS.; IN THE TROSSACHS, N.B.; ON THE DOCHART, KILIN, N.B.	W. H. Hinings	1	10	0
771	THE DANCING GIRL...	F. H. Burton			
772	THE "OAK," HEADINGLEY	J. W. Furniss			
773	LLANDRILLO CHURCH, NORTH WALES	B. A. Burrell			
774	BOY'S PORTRAIT	Jos. Scholefield			
775	CHILDREN AT PLAY	J. W. Furniss			
776	UNITED IRELAND	B. A. Burrell			
777	SEVEN PLATINOTYPES	W. Cottle			
778	CLAPHAM, YORKS.	B. A. Burrell			
779	CLAPHAM, YORKS.	B. A. Burrell			
780	STUDIES OF CHILDREN	W. J. Byrne	2	2	0
781	A CORNER OF ROUNDHAY PARK	H. Rippe			
782	BANDSTAND, WOODHOUSE MOOR	J. W. Furniss			
783	TOWARD BOUND	A. R. F. Evershed	0	10	6
784	CATHEDRAL, GOSWEINSTEIN, BAVARIA	Jos. Scholefield			
785	ALL SOULS' CHURCH, LEEDS: MEN'S CONFERENCE	J. W. Furniss			
786	A QUIET HAVEN	A. R. F. Evershed	0	10	6
787	VIEWS OF FULNECK	Miss E. C. Lawford			
788	THE HOME OF SIR WALTER RALEIGH	B. A. Burrell			
789	FAIRY GLEN, BETTYS-Y-COED	B. A. Burrell			
790	EXPECTANCY	Frank Howard			
790A	PLOUGHING AND TWITCH BURNING...	Lieut.-Col. Gale			
	(Not for Competition.)				
790B	AUTUMN: EARLY MORNING	"			
	(Not for Competition.)				
790C	POTATO PLANTING	"			
	(Not for Competition.)				
791	THE FLYING SCOTCHMAN AT NORTHALLETON	W. J. Barker			
	(Photographed whilst travelling at not less than 60 miles an hour.)				
	SEA VIEW, ILFRACOMBE; NELLIE				
792	GIRAFFE, LONDON Zoo; BLUNDELL'S OLD SCHOOL, TIVERTON	Amy Smith			
793	SIXTEEN SNAPSHOTS	J. W. Refitt			

794	PORTRAIT OF A CHILD	W. D. Dinnie			
795	PORTRAIT OF A YOUNG GIRL	"			
796	A ROADWAY, CHURCH STRETTON	John Stuart			
797	FIRST DAY AT SCHOOL	"			
798	LUDLOW CASTLE	"			
799	LUDLOW CASTLE	"			
800	FOXGLOVE BY THE WAYSIDE	L. W. Williamson			
801	WE ARE TWELVE	John H. Coath	0	10	6
802	STUDY OF CATS	John H. Coath	1	2	6
803	FORTUNE TELLING	J. Chaffin & Sons	3	3	0
804	HOMEWARD BOUND	John H. Coath	0	12	6
805	MAUD	J. Chaffin & Sons	3	3	0
806	TIRED CHUMS	John H. Coath	0	12	6
807	FAMILY CARES	John H. Coath	0	12	6
808	HAPPY SPRINGTIME	J. Chaffin & Sons	3	3	0
809	MELODY	J. Chaffin & Sons	3	3	0
810	CHAPTER HOUSE, WENLOCK ABBEY	Geo. Birkinshaw			
811	KEREDOS, LUDLOW CHURCH	Geo. Birkinshaw			
812	RUNSWICK	W. Denham			
813	HILDA'S PETS	John H. Coath	0	10	6
814	REFLECTION	J. Chaffin & Sons	3	3	0
815	A MISTY MORNING, WHITBY HARBOUR	W. Denham			
816	HAPPY DAYS	W. Denham			
817	BLOWING UP FOR RAIN	Chas. Moss	1	11	6
818	THE TRYSTING PEACE, ROUNDHAY PARK	Jas. Taylor			
819	AT PLUMPTON ROCKS	Geo. Birkinshaw			
820	PITCHFORD HALL	"			
821	ON THE NIDD, KNARESBRO'	"			
822	EARLY MORNING, NEAR WHITBY	W. Denham			
823	THE 8.20 EXPRESS	W. J. Warren	0	10	6
824	AVE MARIA	W. J. Byrne	3	3	0
825	LITTLE MISS MUFFIT	John H. Coath	0	10	6
826	STUDIES OF DOGS	John H. Coath	0	12	0
827	TOWARDS EVENING	Chas. Moss	1	11	6
828	THE STEPPING STONES, HARDCASTLE	Jas. Taylor			
829	CROSSING THE FERRY	John Stuart			
830	YE JOLLIE OLDE FRIAR	J. C. Richards	1	1	0
831	SAMUEL	P. S. Lankester	1	0	0

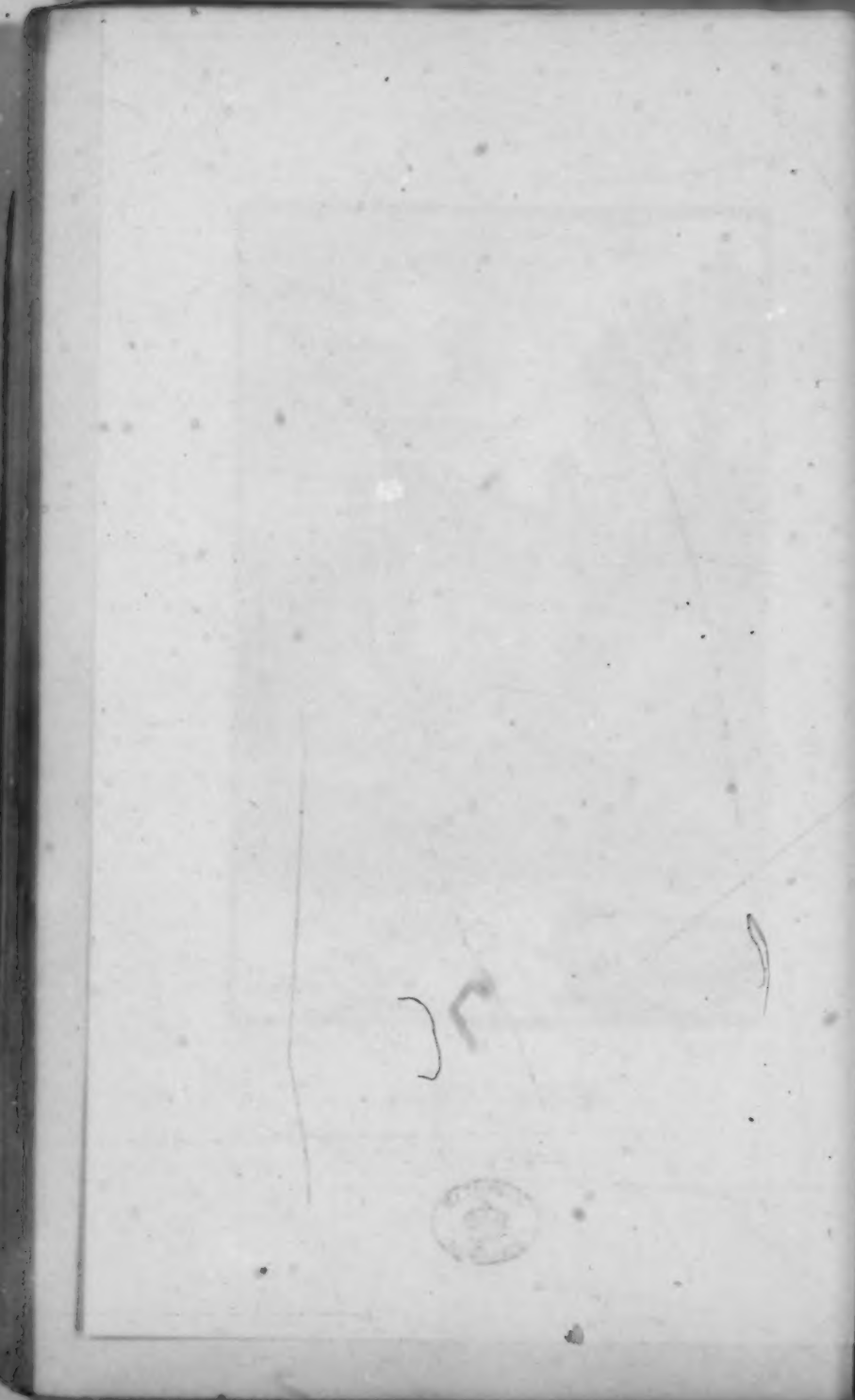


SWEETED GELATINE PROCESS.

TYPE ETCHING CO. PH. SC

Mapledurham.

Drawn by Alfred Dawson with pencil, pen and brush.



832	DOUGLAS, FROM THE HEAD: FISHING BOATS: OLD MARKET PLACE, DOUGLAS: YACHTS: DOUGLAS, FROM THE HEAD	<i>H. P. Atkinson</i>			
833	ROSES	<i>F. Barracough</i>	1	2	0
834	SUNDAY	<i>W. J. Warren</i>	0	10	6
835	ONE FOR ME	<i>John H. Coath</i>	0	6	0
836	NINE SNAP-SHOTS	<i>G. M. Roche</i>			
837	DINING ROOM, KILMENY	<i>John Stuart</i>			
838	AN OLD HISTORY	<i>F. Barracough</i>	1	1	0
839	MY MAMMY	<i>P. S. Lankester</i>	1	0	0
840	THE RECRUIT	<i>J. Chaffin & Sons</i>	1	1	0
841	THE DUTCH SHORE	<i>J. Craig Annan</i>	3	3	0
842	"FOR WHAT WE ARE ABOUT TO RECEIVE" (Not for Competition.)	<i>Andrew Pringle</i>			
843	REVERIE (Not for Competition.)	<i>Andrew Pringle</i>			
844	PROFILE STUDY	<i>Robt. Terras</i>			
845	WINTER SOLITUDE	<i>W. Thomas</i>	1	1	0
846	STALLS IN FURNESS ABBEY	<i>S. Rumbolt</i>			
847	PORTRAIT OF A LADY	<i>J. Craig Annan</i>			
848	EARLY MORNING AT SEA	<i>W. Thomas</i>	1	1	0
849	THE MATTERHORN	<i>S. Rumbolt</i>			
850	THE MAYOR OF LEEDS (ALD. GILSTON) (Not for Competition.)	<i>Jas. Bacon</i>			
851	RHONE GLACIER	<i>S. Rumbolt</i>			
852	THE MATTERHORN IN SUNSHINE	"			
853	PART OF BOLTON ABBEY	"			
854	A LOMBARDY PLOUGHING TEAM	<i>J. Craig Annan</i>	3	3	0
855	REVERIE (Not for Competition.)	<i>Andrew Pringle</i>			
856	SAYONAROLA (Not for Competition.)	<i>Andrew Pringle</i>			
857	CHILD STUDY	<i>Robt. Terras</i>			
858	SUMMER TIME	<i>A. C. Bailly</i>			
859	LEATHLEY MILL STREAM	<i>F. Waddington</i>			
860	AT BOLTON, YORKSHIRE	<i>Herbert Denison</i>			
861	DRAWING ROOM, KILMENY	<i>John Stuart</i>			
862	STUDIES OF CHILDREN	<i>W. J. Byrne</i>	2	12	6



BALCONY.

SECTION V. (PHOTOGRAPHS.)

898	LEEDS JOINT STOCK BANK (EXTERIOR)	<i>G. F. Smith and Co.</i>
899	LEEDS JOINT STOCK BANK (INTERIOR)	"
900	FOUR INTERIORS OF BUILDINGS ...	"
901	CANON JACKSON	<i>W. D. Dinnie</i>
902	THE DANCING GIRL	<i>Rosemont</i>
903	MR. ALD. J. HEPWORTH, J.P.	"
904	FOUR INTERIORS OF BUILDINGS ...	<i>G. F. Smith and Co.</i>
904A	PORTRAIT OF A LADY	<i>Rosemont</i>
905	VIEW OF SALTAIRE	<i>G. F. Smith and Co.</i>
906	FOUR EXTERIORS OF BUILDINGS ...	"
907	CHILDREN OF PROF. SMITHELLS	<i>Rosemont</i>

WEST ROOM.

SECTION VI.

PHOTO-MECHANICAL PROCESSES, INTAGLIO WORK OR PHOTO- GRAVURE (LINE AND HALF-TONE).

908	THE BURGOMASTER'S WIFE, after F. Hals	<i>L. S. d.</i>	
	<i>T. and R. Annan & Sons</i>	1	11 6
Nos. 909 to 914 are contributed by H. Bendelack Hewetson, Esq., F.L.S.			
909 to 914	STUDIES OF HEADS, after Sir E. Burne-Jones		
	<i>by Fred Hollyer</i>		
915	ST. JOHN THE BAPTIST, after Leonardo da Vinci		
	<i>by J. Wormald</i>		
916	ISRAEL IN EGYPT	<i>The Autotype Co.</i>	1 19 0
917	THE BURGOMASTER, after F. Hals		
	<i>T. and R. Annan & Sons</i>	1	11 6
918	ST. VICTOR, WITH A DONOR, after Van der Goes		
	<i>T. and R. Annan & Sons</i>	1	11 6
919	PORTRAIT OF A MAN, after F. Hals	<i>The Autotype Co.</i>	1 10 0
920	ROSALBA, after Henry Ryland	"	1 8 6
921	THOS. CARLYLE, after Whistler	<i>T. and R. Annan & Sons</i>	1 11 6
922	ECCE HOMO	<i>J. H. Walker</i>	
923	THE OLD TEMERAIRE, after Turner	<i>The Autotype Co.</i>	1 10 0
924	A MAN IN ARMOUR, after Rembrandt		
	<i>T. and R. Annan and Sons</i>	1	11 6
925	ROSAMUNDA, after Henry Ryland	<i>The Autotype Co.</i>	1 8 6
926	THE GOOD SHEPHERD, after Fredk. Shields	"	1 19 0
927	LYSE FJORD, NORWAY	<i>Herbert Denison</i>	
928	TANFIELD, YOREDALE	"	
929	LOCH EASK, DONEGAL	"	
930	ON LAKE GENEVA	"	

931	GIRL, WITH LAMB ...	<i>Rembrandt Intaglio-Printing Co.</i>	£	s.	d.
932	CIVIL MARRIAGE ...	" "	0	10	6
933	THE LAST JEWEL ...	" "	0	15	6
934	FIRST STEP IN LIFE ...	" "	0	10	6
935	THE ENGRAVER ...	" "	0	45	6
936	NYDIA; LILY; THE SISTERS ...	" "			
937	MOONLIGHT ...	" "	0	15	6
938	THE HAY WAIN, after Constable ...	<i>The Autotype Co.</i>	2	2	0
939	BRITISH MATRONS ...	" "	3	3	0
940	MERLIN ...	<i>F. Dovaston</i>			
941	GUINEA PIG HALL ...	" "			
942	IN GRANADA, SPAIN ...	<i>Herbert Denison</i>			
943	CATHEDRAL INTERIOR ...	<i>Harold Baker</i>			
944	TEWKESBURY: SOUTH DOOR ...	" "			
945	GARRICK: BETWEEN COMEDY AND TRAGEDY ...	<i>The Autotype Co.</i>			
946	NOTRE DAME, PARIS, after Meryon ...	" "	1	0	0
947	PORTRAIT OF DR. CARLISLE, after Sir George Reid ...	" "			
948	THE STOLEN KISS, after Marcus Stone, R.A.	<i>J. C. Drummond and Co.</i>			
	(Not for Competition.)				
949	A SUMMER NIGHT, after the late Albert Moore	<i>J. C. Drummond and Co.</i>			
	(Not for Competition.)				
950	WITH IVY MANTLE CLAD, after B. W. Leader, A.R.A.	<i>J. C. Drummond and Co.</i>			
	(Not for Competition.)				
951	CASE OF PHOTOGRAVURES, after Portraits by Sir Henry Raeburn ...	<i>T. and R. Annan and Sons</i>			
952	BETROTHED, after J. W. Godward	<i>J. C. Drummond and Co.</i>			
	(Not for Competition.)				
953	CARTING TIMBER, after B. W. Leader, A.R.A.	<i>J. C. Drummond and Co.</i>			
	(Not for Competition.)				
954	THE FRIGIDARIUM, after Sir F. Leighton, A.R.A.	<i>J. C. Drummond and Co.</i>			
	(Not for Competition.)				

SECTION IX.

(COLOUR PROCESSES OF VARIOUS KINDS.)

- 977 SPECIMENS OF CHROMO-TYPOGRAPHY
Raithby, Lawrence, and Co.
 (Not for Competition.)
- 978 OFF SHEERNESS
 (Not for Competition.)
- 979 ENTRANCE INTO HARBOUR *Heliochrome Co. Ltd.*
- 980 FATHER CHRISTMAS *Hare and Co. Ltd.*
- 981 SPECIMENS OF COLOUR PRINTING
Raithby, Lawrence, and Co.
 (Not for Competition.)
- 982 MR. GLADSTONE ADDRESSING THE HOUSE OF COMMONS
Hare and Co. Ltd.
- 983 CONVALESCENT " "
- 984 AS GOOD AS A PLAY " "
- 985 PORTRAIT OF ELLALINE TERRISS " "
- 986 SPECIMENS OF CHROMO-COLLOTYPE (HOSCH PROCESS)
J. Scholefield
- 987 A SKETCH *Hare and Co. Ltd.*
- 988 TWO CARPETS *Heliochrome Co. Ltd.*
- 989 MADAME ZELIE DE LUSSAN " "
- 990 COLOUR-COLLOTYPE OF CARPET *S. B. Bolas and Co.*
- 991 REPRODUCTION IN THREE COLOURS OF JAPANESE DRAW-
 INGS *Hare and Co. Ltd.*
- 992 SPECIMENS OF COLOUR BLOCKS *J. C. Drummond and Co.*
 (Not for Competition.)
- 993 OFF SHEERNESS *Hare and Co. Ltd.*
- 994 MISTLETOE BOUGH " "
- 995 THE RED HUSSAR " "
- 996 COLDSTREAM GUARD *Heliochrome Co. Ltd.*
- 997 A PROPOSAL *Hare and Co. Ltd.*
- 998 MAGAZINE COVERS " "
- 999 SPECIMENS OF PHOTO-CHROMOTYPY
Raithby, Lawrence, and Co.
 (Not for Competition.)
- 1000 PROOF SPECIMEN 'HOSCH PROCESS' *Joseph Scholefield*

1001	TOO HOT	...	...	...	<i>Hare and Co. Ltd.</i>	£	s.	d.
1002	CHRYSANTHEMUMS	...	...	...	<i>Arthur Jane</i>			
1003	PROOF SPECIMEN (HOSCH PROCESS)				<i>Joseph Scholefield</i>			
1004	PROOF SPECIMEN (HOSCH PROCESS)				<i>Joseph Scholefield</i>			
1005	SPECIMENS OF COLOUR PRINTING				<i>Raithby, Lawrence, and Co.</i>			
					(Not for Competition.)			
1005A	FIVE FRAMES OF SPECIMENS OF THE WORK OF THE RUSSIAN IMPERIAL STATIONERY DEPARTMENT				...			
					<i>Lent by the Royal Photographic Society, London</i>			

SECTION X.

LINE WORK (SURFACE PRINTING).

1006 to 1010	FIVE SPECIMENS OF COLLOTYPES, FROM PENCIL DRAWINGS	...	...	...	<i>S. B. Bolas and Co.</i>	1	10	0
							each	
1011	REPRODUCTIONS OF CHALK DRAWINGS				<i>Hare and Co. Ltd.</i>			
1012	HOME RULE SYRUP	...	...		<i>F. M. Williamson</i>	2	2	0

TRADE EXHIBITS.

- J. H. STEWARD, 406, Strand, London—
Class of Science Lantern (Davenport's Patent), with
Accessory Apparatus.
- WATKINSON & Co., Merriion Street, Leeds—
Photographic Apparatus.
- REYNOLDS & BRANSON, Commercial Street, Leeds—
Photographic Apparatus.
- TAYLORS' DRUG STORES, Guildford Street, Leeds—
Photographic Apparatus.
- PEARSON & DENHAM, New Station Street—
Photographic Apparatus.



STAIRCASE HALL.

SECTION V.

(PHOTOGRAPHS NOT FOR COMPETITION.)

- 1013 THE GOLFERS' EXCURSION TO NEWCASTLE
The Belfast and County Down Railway Co.
- 1013A THE BRYANSFORD AND TOLLYMORE PARK EXCURSION
FROM BELFAST, VIA NEWCASTLE
The Belfast and County Down Railway Co.
- 1014 MOUNTAIN CLIMBING IN THE MOURNE MOUNTAINS
The Belfast and County Down Railway Co.
- 1015 THE HAPPY VALLEY, MOURNE MOUNTAINS
(Future Reservoir for Belfast Water Scheme.)
The Belfast and County Down Railway Co.
- 1016 NEWCASTLE AND SLIEVE DONARD
(Shewing Promenade and Donard Demesne)
The Belfast and County Down Railway Co.
- 1017 MOURNE MOUNTAINS FROM GOLF LINKS
(Golfing going on in foreground.)
The Belfast and County Down Railway Co.
- 1018 DONARD FALLS, NEWCASTLE
The Belfast and County Down Railway Co.
- 1019 TWO WASH DRAWINGS AND PROCESS BLOCKS FROM SAME
Beck and Inchbold
- 1020 SIX WASH DRAWINGS AND PROCESS BLOCKS FROM SAME:
Beck and Inchbold
- 1021 FIVE PROCESS BLOCKS DIRECT FROM THE ARTICLES
Beck and Inchbold
- 1022 TWO WASH DRAWINGS AND PROCESS BLOCKS FROM SAME
PHOTOS AND PROCESS BLOCKS FROM SAME
Beck and Inchbold

- 1023 WASH DRAWINGS AND PEN AND INK SKETCHES AND
PROCESS BLOCK *Beck and Inchbold*
- 1024 WASH DRAWINGS AND PROCESS BLOCKS
Beck and Inchbold

Nos. 1025 to 1028 are contributed by Wm. Howgate, Esq.

- 1025 "ARTS OF PEACE" *after Sir F. Leighton, P.R.A.*
- 1026 CARDINAL NEWMAN, FROM A NEGATIVE BY BARRAUD
(UNTOUCHED ENLARGEMENT)
- 1027 "STARS OF TWO HEMISPHERES": MRS. STIRLING AND
MARY ANDERSON, FROM A NEGATIVE BY MESSRS.
DOWNEY

(BLACK AND WHITE DRAWINGS.)

- 1028 "ARTS OF PEACE" *after Sir F. Leighton, P.R.A.*
- 1029 J. MACWHIRTER, R.A. *L. Raven-Hill* 1 10 0
- 1030 HENRY MOORE, R.A. " 1 10 0
- 1031 MARCUS STONE, R.A., PAINTING "LOVE AT FIRST SIGHT"
L. Raven-Hill 1 10 0
- 1032 D. MURRAY, A.R.A., PAINTING "FURZE" " 1 10 0
- 1033 COLIN HUNTER, A.R.A. " 1 10 0
- 1034 J. J. SHANNON " 1 10 0
- 1035 G. H. BOUGHTON, A.R.A. " 1 10 0
- 1036 CHEVALLIER TAYLOR PAINTING "LA VIE BOULONNAISE"
L. Raven-Hill 1 10 0
- 1037 SCRAPER-BOARD DRAWINGS AND TOOLS *Pelrose and Co.*



Index of Exhibitors.

The Numbers at the end correspond with those
in the Catalogue.

A

- Annan, T. and R. & Sons, 230, Sauchiehall Street, Glasgow, 908, 917, 918,
921, 924, 951
Annan, J. Craig, 230, Sauchiehall Street, Glasgow, 841, 847, 854, 874
Archer, J. W., 20, Gathorne Avenue, Leeds, 287, 288, 289
"Art Journal" (Virtue & Co. Ltd.), 294, City Road, London, E.C., 1 to
165, 1029 to 1036
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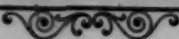
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